

NEWLY REVISED FOR 2018

ON WILDMAN

**TRACKING BIGFOOT
THROUGH HISTORY**

2ND EDITION



RONALD L. MURPHY, JR.
Folklorist, Cryptozoologist, Investigator

ON WILDMAN
TRACKING BIGFOOT THROUGH
HISTORY

RONALD L MURPHY JR



CONTENTS

[Also by Ronald L Murphy Jr](#)

[Foreword](#)

[Introduction](#)

1. [Bigfoot In the Liminal Zone](#)
2. [Epic of Gilgamesh](#)
3. [The Biblical Bigfoot](#)
4. [The Wildmen of the Greeks](#)
5. [When in Rome: the Latin Wildman](#)
6. [The Dark Ages and the Shadow of the Wildman](#)
7. [The Medieval Wildman and a Shift in Consciousness](#)
8. [The Noble Savage of the Renaissance](#)
9. [The Wildman as Cryptid-- the Modern Bigfoot](#)
10. [The Curious Cases of Little Wildmen](#)
11. [Afterthought](#)

[Bibliography](#)

[About the Author](#)

[Also by Ronald L Murphy Jr](#)

by

Ronald L. Murphy, Jr.

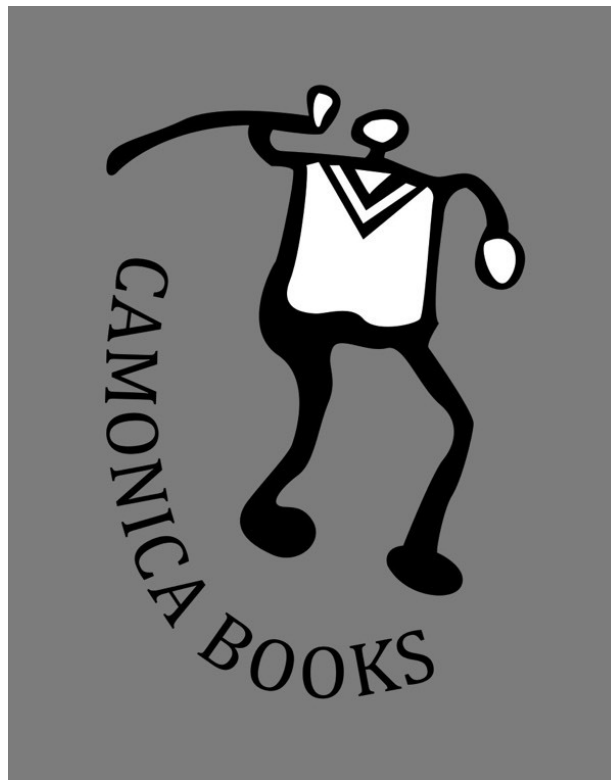
© 2018

Text copyright © 2018 by Ronald L. Murphy, Jr.

Cover design and layout by Dave Cavill All rights reserved.

Ronald L. Murphy, Jr. has asserted his moral rights.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without express written permission of the author.



ALSO BY RONALD L MURPHY JR

On Mermaids: An Exploration of Mermaid Folklore from Ancient Origins to Modern Culture

On Dogman: Tracking the Werewolf Through History

Unexplained World of the Chestnut Ridge: A Hike through the Goblin Universe of Western PA

Haunted History: Westmoreland County, PA

On Ghosts: The Spirit World Throughout History

Fiction

The Saga of the Lycans Series

The Tormented: Ten Tales of Terror Roland, Dragon Slayer

Gypsy Heart - a poetry collection Northern Star - a poetry collection

Find Ronald L. Murphy, Jr on AMAZON.COM for his latest re-leases and visit Ron-cryptoguro.com for news and upcoming appearances.

for my Mother

FOREWORD

Bigfoot, Sasquatch, Yeti, Abominable Snowman are all names associated with a legendary creature we've all become familiar with in our modern day pop culture. You can see the big hairy guy represented in television commercials, the star of his own films and subject of ongoing controversy. A lot of folks are unaware that our forest friend, Bigfoot has been around a lot longer than most realize.

Before October 6, 1958, "Bigfoot" was not something that was engrained into our subculture. In fact, if it weren't for the Northern California discovery of large human like footprints deep in the Bluff Creek forests by logging road foreman Jerry Crew, the birth of "Bigfoot" would have never been given to the mighty beast we are familiar with today. What most folks are unaware of is before that fateful date in 1958, our ancestors had another name for this King of the Cryptids. It was better known to our forefathers and settlers as the Wildman.

There is a long rich history of experiences with this hair covered creature the "Wildman." Newspaper records and historical archives dating back to late 1700s share tales of men and women folk who had terrorizing encounters with the creature encroaching on farms and settlements sometimes preying on livestock. Many of the articles tell of the harrowing experiences, and the possies that were assembled to hunt down the elusive beast often times with pitchforks and torches.

In this revised 2nd edition of **On Wildman: Tracking Bigfoot Through History**, author and life long researcher Ronald Murphy Jr. takes us back once again into the past sharing newly updated tales and accounts

of these hairy beasts known as the “Wildman.” I invite you to sit back, relax, and grab your favorite beverage. Turn the lights down low and prepare to journey into the past to uncover more of these hidden gems of the long sordid history of this strange and unusual creature known as the Wildman.

Eric H. Altman

Cryptozoologist, Bigfoot researcher and host of Beyond the Edge radio

INTRODUCTION

I have always felt the gravity of the Wildman drawing me relentlessly into his untamed habitat, continually compelled to follow his footprints, gossamer imprints in the moist moss that lead deeper and deeper into the forest primordial. The Wildman represents the relentlessness of Nature, the sheer power of the uncivilized over the confining modern world. The Wildman cannot be simply categorized nor will he allow taxonomic categorization. No, this creature does not bend to the norms of our restricted society. If we are to find him as we seek him out in the pages of this book, we must conform to his rules or else he will remain forever elusive. In short, we can only meet him on his own terms.

The wonder of the Wildman many of us know generically as Bigfoot was an undeniable part of my youth. To this day, the Big Hairy Guy personifies the wide-eyed wonder and Norman Rockwell incorruptibility of my childhood, that innocent aspect of me that my formative years at Saints Simon and Jude Catholic School tried to domesticate. This creature was more than a legend to me way back then; indeed, it was beyond real. This Wildman was the quarry of my imagination, hiding in the shadowy wooded places just beyond my grasp. But his prowess at hide and seek did not stop me and my friends from venturing into the woods on languid summer days or traipsing into the twilight forest after the inconvenience of school dismissed and allowed us to wander unfettered. This Wildman was my childhood obsession. Of course, this relationship was not without tenuous trepidations as well-- Bigfoot was also the bump in the night that caused me to scamper to my grandmother's bed and hide under the covers. But it was

also comforting to know that something unknown still lurked in the woods that surrounded my house. Even way back then, this Wildman was an ambiguous figure made of cosmic wonder and spine-tingling dread.

And I delighted in it!

I was a child of the 1970s and it was a great time to be a kid! Not ever second was taken up with Bigfoot, mind you. This was a time before technology, so kids still asked for baseball gloves and footballs for Christmas and for our birthdays. We rode bikes and got muddy. Our parents would shout out our names when it was time for supper, and we knew to be in our yards when the streetlights came on. Imagination was an integral part of everyday life, and sticks served as guns when we crashed into our backyard make-believe African jungle inhabited by dinosaurs and cattails served as torches when we played *Land of the Lost*. Dinosaurs were essential in our play until 1975. That was the summer Jaws swam into our collective consciousness. And even though I had yet to see that turquoise expanse of the ocean, I imagined I was battling a Great White every time I dove into the chlorine green water of the Blairsville Public Pool. Before you knew it, it was 1977 and I was in the backseat of my aunt Jane's station wagon, peering through the windshield, as I watched *Star Wars* for the first time at a drive-in theatre.

But after the eventful summer of '77 waned and winter returned, Western Pennsylvania saw one of the worst winters on record. Schools were closed for two weeks and the mail wasn't even delivered due to the dangerously frigid temperatures and relentless driving blizzards that glistened the world in a kaleidoscope of shimmering ice. This suspended animation of life was nearly intolerable to an 8-year old who had no cartoons to watch during the day. As it was far too cold to play outside, I would stare out the picture window in the living room wondering what Bigfoot was doing in this frozen landscape. And I waited for the spring to melt the snow and breath life once more into the dormant landscape. And spring came with unprecedented excitement.

The ferocity of that winter of '77 apparently stirred something out of its forest hiding place. A tall, hairy, bipedal creature was starting to be seen around my little town. In fact, it was witnessed so much that it made front page headlines in our town's paper and our little village even made the evening news out of Pittsburgh! We hit the bigtime because Bigfoot was prowling about! Now I knew my forays into the forest had not been in vain!

I felt validated. But now I wasn't alone in my quest to find the creature. Indeed, everyone seemed to be seeing it! A farmer who sighted this creature even painted big footprints on the road where the creature was seen crossing.

My mother took me and my brother out on our first Bigfoot expeditions in that spring of 1977. She would load us up in the big old Buick and set out following the leads we read about in the newspaper or gathered from watching the news. She would drive us around the gravel covered back roads in a car that had bald tires and no spare. But there was no fear. No, this was a scientific research mission just like the ones I saw Marlon Perkins lead on *Wild Kingdom*. Danger was just part of the game. There was an elusive creature out there and the Murphy family was determined to find it!

Of course, we never did find it, but that didn't stop me from searching every day that I could. My best friend, Jimmy, came up from D.C. and stayed with his grandparents' over the summer breaks, and he and my brother David and I would continue to scour the woods that surrounded our neighborhood. Occasionally we would see some deer, but we always found Bigfoot tracks. Well, at least they were tracks in our minds. So we would venture up into the woods following game trails then quickly retreat screaming when we heard a twig snap, certain an 8-foot tall hairy giant was barreling down on us. But we did this, daily. We would look for evidence around the frog pond that skirted some deep woods that ensconced the cemetery on the hill. We scoured the packed clay of the access road that lead to the electric substation. We found clues in snapped twigs and in piles of unidentified poo, but our actual quarry remained ever elusive.

This was my childhood, and I am sure many people my age who are still studying and researching Bigfoot as adults had the same youthful experiences and treasure these memories as I do. We had friends and school and little else. And I had Bigfoot. Of course I wasn't always outside. No, I anxiously waited for the weekends when I could watch Saturday morning cartoons on one of the five channels that our floor model black and white TV was able to pick up out of the air. This was before the advent of widespread cable and satellites were a decade away. But the viewing selection was just fine by me. Afternoon, the cartoons gave way to the horror matinees from a television station broadcasted out of Cleveland. A guy dressed in a Superman costume who went by the name of Super Host would

emcee the Saturday monster movie double feature. It was on this show that I first watched the now classic *Legend of Boggy Creek*. Oh, and I can't forget about *Bigfoot: Man or Beast*. Sometimes my mom would let me stay up and watch Chilly Billy Cardille at 11:30 on Saturday nights if he had a showing of a Bigfoot movie, but the flicks on *Chiller Theatre* were of the Squatch-ploita-tive genre, such as the forgettable *Curse of Bigfoot* and *Shriek of the Mutilated*. Apparently after a certain hour the viewing public preferred murderous, marauding monsters over pseudo-scientific speculation. But, you see, the world was changing and I didn't have to stay up late to see Bigfoot; even Lee Majors battled the creature on *The Six Million Dollar Man*. It was such a let-down when Sasquatch was exposed as an alien robot. What a rip-off. But it was still cool to have a prime time Bigfoot sighting and of course I got the action figure for Christmas.

I even found ways to fit Bigfoot into my rigid Catholic curriculum. When I visited the library at school, I took every book out of the parochial library on the subject of Bigfoot. For it being a tiny library, it satiated my wanderlust for the Wildman. The school library had Ivan T. Sanderson's *Abominable Snowman: Legend Comes to Life and On the Track of Bigfoot*; I must have taken out *On the Track of Unknown Animals* by Bernard Heuvelmans a half a dozen times. Looking back, I now am convinced that one of the black habit-wearing nuns who ran the library must have been a closet Bigfoot fan! But thanks to their choice of books, I was becoming a self-taught cryptozoologist in the making, long before I even heard of that term.

But then something strange happened. Life started to become a bit more complicated. Girls gradually became oddly appealing and my voice started to squeak. My mother assured me it was puberty but I had watched enough television to know a transformation when I saw one. How else can you explain my body producing hair in very weird places? But instead of a becoming a werewolf, I unfortunately became a gangling young man with greasy hair and pimples. I left behind my small circle of friends from Catholic school and matriculated into the cavernous Blairsville Senior High School. I had left my childhood behind and with it my old chum Bigfoot. And in high school, some people didn't even believe he existed! I know, I found this hard to believe as well, but I assure you it is true! He simply was just not cool anymore. The 1980s was MTV and getting your left ear

pierced. It was Duran Duran and *Miami Vice*. Bigfoot wasn't glam enough to keep up. Gradually, I simply outgrew him as a playmate.

After graduating from a rural high school in 1987, I vowed I would leave my little town behind and never look back. I was a terrible student who was unpopular and a borderline failure, but I was quite competent in English, so I was accepted into the University of Pittsburgh. In the fall of 1988, I was living in the big city. No cornfields. No cows. Trees were replaced by skyscrapers and I traded nights canopied by the Milky Way for sputtering neon signs and rambling buses that belched noxious fumes into the thick air. No more rustic diversions for me; this is where life happened, not merely passed by. I was alive with expectation. And I poured myself into my studies. I was going to study literature and anthropology. I was going to be the antithesis of those classmates back home that went to the little state schools and majored in fields that promised jobs, like drafting or mine safety. Nope, I was going to be a well-educated person regardless if I would ever find a job. And I excelled at being an unfocused, daydreaming academic.

But something else transpired my first year away from home. It was in an anthropology course, held in a classroom that overlooked Three Rivers Stadium, that my hairy childhood friend crept back into my life. I was reading the indispensable primer for all first year anthropology students, the textbook by Clifford J. Jolly and Fred Plog entitled *Physical Anthropology and Archaeology*, when I was confronted by this comment on page 197 in the Chapter "Early Primate Evolution: The Fossil Record":

There is even the intriguing possibility that the *Gigantopithecus* may have survived until historic times in the remote bamboo forests of western China, giving rise to the legend of the Yeti, or Abominable Snowman." My eyes lifted from the page and quickly scanned the room.

Were my fellow students reading this? Although it was parenthetically stated, this conjecture rekindled the fire of the Wildman that burned in my youth. And, more importantly, this passage allowed me to see the Wildman in a whole new light—the light of academic illumination! My old friend was here with me, at school. I found him in the city of all places! I didn't catch him in the tangled spaces of the forest; instead I cornered him in a text book! Suddenly, I felt like a seven-year-old again, with a slight dignified air of vindication in the smile on my face. Actual professors, ex-perts in their

field, mildly suggested that a Bigfoot-like creature may have at least existed in the ancient past. While I wasn't fully back on the Bigfoot bandwagon, I was at least contemplating it.

The next semester brought with it another revelation. It was in a world mythology class that I was introduced to the seminal *Epic of Gilgamesh*. The professor was talking about one of the key characters in the book, called Enkidu. He was depicted as a hair covered Wildman, who lived in the desolate places. "Bigfoot," I whispered to my friend Theresa. She smiled and simply shook her head, her deep blue eyes dismissing me. Did she not see the same connection? Even though she grew up in Philly, she surely had the same cultural references, right? Umm, apparently not. But I made the connection between the Babylonian documentation of a Wildman sighting in the *Epic of Gilgamesh* and modern eyewitness encounters of Sasquatch creatures. People have been seeing these man-like creatures since we were first considered human and we have been writing about them and recording them in our literature ever since. There was no doubt about it.

And as semesters passed and I continued in my coursework, the Wildman was further glimpsed throughout world literature, hiding in the pages of the world's most valued tomes. I saw him as the giants mentioned in the Old Testament of the Bible and as the ravenous Grendel found in the Norse tale of *Beowulf*. He was in Arthur's kingdom as the Green Man and spoken of on the indigenous tongues of the people of the First Nation. He was everywhere if you only allowed yourself to see him. He was not only a component of our world, but we were also a part of his. This was a symbiotic relationship. Possibly, our world could not exist without him, or he without us. But he was still just beyond my grasp. Yes, this creature was not only elusive, he was self-aware.

Eventually I graduated with a BA in Ancient to Medieval Literature and a minor in Religious Studies. I did one year of grad school at Pitt, but due to the death of my beloved grandmother, I begrudgingly returned to my hometown and opted for graduate school at Indiana University of Pennsylvania. There I majored in Ancient History. Within a very short span, I was glad I had returned to my roots. After five years it was good to be back home, with my mom and brother. And I could breathe again! I once again took comfort in the shade of trees and would sit on the porch and stare in awe at the sky as it unfolded above me after the sun had set. As

much as I wanted to pretend that I was urbane and educated, I was in fact overjoyed that I was back to where I started. And I loved the college!

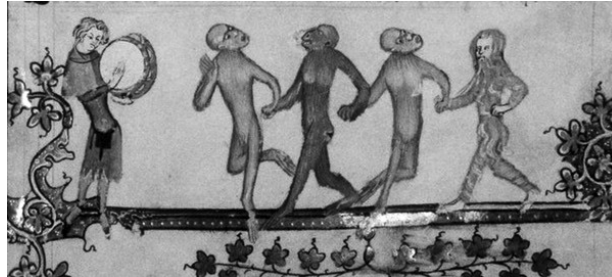


a 19th Century drawing of a yeti from a Tibetan Book Could this image of a Wildman represent a relic population of the Giganto- pithecus that existed until historic times in the remote valleys of the Himalayas? Could they exist to this very day?

One of my favorite professors was Dr. John Hanson. He was a Canadian who was one of the most intelligent people I have ever met. He earned his PhD from the University of London, and as I was focusing on medieval Catholic doctrine, I could not have asked for a better teacher and, eventually, a better friend than John Hanson. He was a professor of art history, and this discipline helped me fill in the blanks on how particular cultures in particular times and places put their world into perspective. It was like a snapshot into medieval thought when we studied medieval manuscripts.

One of my favorite areas of research was the marginalia of illuminated manuscripts, that border that frames the meticulously written words transcribed on the skins of a calf. Many times, the art of the marginalia

would feature more base endeavors, which could frequently include rather explicit sexual activity or other earthier action, serving as a counterpoint to the subject written on the vellum, which usually was religious in nature.



depicting three obvious apes parading with a very different creature. Did the illuminator of this text wish to illustrate that the Wildman was similar to the known apes, but decidedly different from them as a species?

One morning at a little after 8am, we were looking at slides of a manuscript when Dr. Hanson highlighted a hairy figure in the upper marginalia in *Book of Hours* from the early 1400s. He said, very tongue-in-cheek, that here is a depiction of a “Bigfoot.” In my seven years of academic study, this was the first time I had ever heard a professor mention that name. And indeed, there was a hairy Wildman representation on this 15th century manuscript that looked for all the world like...*Bigfoot!* And thus began my academic quest into the nature of the Wildman.

And this is the reason I am now writing this book and am inviting you along with me. Many very good academics have written on this subject. Grover Krantz was such a great scholar on the possibility that Bigfoot could have been an extant *Gigantopithecus*, and Jeff Meldrum and Loren Coleman have revitalized the field of Bigfoot research so that science can seriously scrutinize evidence rather than just viewing the notion of Bigfoot as part of the lunatic fringe. Without these men this book would not be possible.

But I want to get at the heart of why we need Bigfoot. It is a personal pursuit for me. So, I ask why has this Wildman been with us since we first walked upright? Why did it follow us out of Africa and wander into our world mythologies? What does he mean to us? This will be the nature of our quest within this book.

Shall we set out on our adventure? If so, our first stop will be that shadowy area where fantasy and reality collide, a fringe reality called the liminal zone.

CHAPTER I

BIGFOOT IN THE LIMINAL ZONE

Now we must begin our trek into the woods and forests in our quest to uncover the identity of this Wildman. But before we step into the literal forest, let us first venture into the forest of the gray matter that comprises the complexity of the human mind. It is here, in the firing synapses, that we must first contemplate this nebulous creature.

In undertaking an academic approach to the Wildman archetype seen throughout history, documented in the art, literature, and traditions of cultures throughout the world, one must study the various disciplines to explain why we, as a species, seem to be “hard-wired” to believe and accept such a suggestion as the Wildman. It seems as if our brain seems to automatically respond to the very concept of the Wildman! Our question, at this point, needs to be why?

The Wildman dwells in that in-between area of existence, doesn't he? He escapes our efforts to capture his essence by slipping back into the shadows from whence he emerged. He stands at the threshold of human and animal. In anthropology, liminality, from the Latin word *līmen*, meaning "a threshold," is the quality of the ambiguity or that dizzying disorientation where certain archetypes reside. There, we stand at the threshold of the known and unknown. And there we meet the Wildman.

To accept the Wildman is to restructure our established identity, to redefine our preconceived notions of the human culture. To deny the Wildman is to refute the very thing that makes us human and brought us

together into community. The Wildman is the reason we have become civilized, he is the bestial side of nature that reason makes us flee in fear and hide within groups behind walls. However, we cannot completely resist the beast, can we? No, the Wildman also stands at this psychological threshold inviting us to follow him into his liminal world, not so that we can better understand the beast; no, in fact, we chase the Wildman so that we can better understand ourselves!

To begin to contemplate the Wildman we must turn to the tenets of structuralism. Structuralism is a theoretical component that transcends disciplines, asserting that cultural elements are configured by an overlapping schema that, in a sense, orders our way of thinking. Structuralism, in essence, subjugates our senses into understood relationships. For the purpose of this work, structuralism will be used in a linguistic and anthropological approach to delve deeper into the Wildman enigma. This structuralistic stance will hopefully allow a better understanding into the structures that form the foundation of all the things that make us human, from the physical senses to the imperial creation of visual arts and writing.

We will further our discussion on structuralism with a quote from the philosopher Simon Blackburn. He states that structuralism is:

...the belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute a structure, and behind local variations in the surface phenomena there are constant laws of abstract culture.

In other words, no matter what time or place we as humans find ourselves, we play by the same rules. We may not understand local customs or we may be separated by an unfamiliar language, but at the very heart we can comprehend because we are still human. And many cultures and tongues know the Wildman. It is a universal figure that unites humanity even though it lives outside of our human world. Let's expand on this further.

According to structural theory in anthropology and social anthropology, meaning is produced and reproduced within a culture through various practices, phenomena and activities that serve as systems of signification. A structuralism approach may study activities as diverse as hunting and gathering, rituals related to religion or, in less structured societies and cultures, humanity's interaction with the divine. But other aspects of culture can also be explored. Something as mundane as games to something as

complex as literary texts, as well as other forms of entertainment can be examined to allow us to discover the deep structures by which meaning is produced and reproduced within the culture.

In the 1950s, the famed structuralist Levi Strauss analyzed themes found in mythology. He concluded in his exhaustive study that every cultural archetype had a counterpoint. Moreover, our whole way of looking at the world is one of extremes, two sides of the same coin to make a concrete allusion. We, as humans, have concepts of good and its reverse, evil. This is the formation of religion. Even the Dead Sea Scrolls delineated this belief as grouping the forces as work in this world as the “Sons of Light” and “Sons of Dark.” To take this further and by extension, we can see that humanity has a system of recognizing the civilized and the uncivilized. In the *Epic of Gilgamesh*, which shall be considered in greater detail a little further along in this study, is a perfect example of this thought. Gilgamesh is the ruler of Ur, a city where learning takes place. His opposite, Enkidu, lives in the desert, covered in hair, drinking from the same puddles as the animals. Gilgamesh and the Wildman called Enkidu are binary opposites.

This structured way of looking at society continued unabated throughout our human history. In the Renaissance, William Shakespeare adhered to these same rules in his comedy, *A Midsummer Night's Dream*. When the civilized teenagers leave the protection of the city and frolic in the forest, they have now become subjects to the rulers of that realm. In essence, they have stepped into the liminal zone. In this play, the Wildman archetype are the elemental faeries, denizens of the natural world untainted by humanity. In the introduction I had mentioned that medieval marginalia of religious works often contained artistic depictions of sex and the curious Bigfoot characters. This too was often done as a binary antithesis to the religious teaching on the page. We can understand lessons better if we have examples of the two extremes. If we leave the Word of God, which should be the main focus of the manuscript, we can go down the road of bestial lusts that leads to damnation. Those lusts exist in the liminal zone, just on the fringe of the page. If we do not rely on our reason, a gift of the Holy Spirit, we become a human animal, like the naked and ignorant Wildman that exists outside of God's graces.

As we know in our rules of structuralism, when one leaves the protection of one's home and ventures into the forest, we are no longer in

control. Chaos reigns. And we are at the mercy of whatever may befall us. Consider even Little Red Riding Hood. The road that led to Grandma's house was a liminal zone through the woods. And the wolf prowled for prey in those woods. We are humans. We understand the rules. Our Paleolithic ancestors, sitting around the blaze of a fire made out of hard work and ingenuity, even understood these rules. Anything beyond the halo cast by that fire was the liminal zone and was to be avoided. The human was not equipped to see in such darkness, and one trembled at the very thought of anything that went bump in the night. This is a very visceral fear even in the 21st century. This treatise that you are reading is going to examine what exactly that may be making those spine tingling bumps.

Levi-Strauss produced more linguistically based analysis, maintaining that the structures that form the "deep grammar" of culture originate in the mind and operate in people unconsciously. In effect, there is inherent structuralism in language. If you say the word "Bigfoot," what images come to mind? How about "Wildman"? Or "Yeti?" It is interesting that the very names of these creatures, that may not even exist in reality, conjures such images of verisimilitude that if they are not actual flesh and blood entities then they need to be. Lévi-Strauss conceptualized the universal structures of the mind, which he held to operate based on pairs of binary oppositions such as hot-cold, male-female, culture-nature, cooked- raw, or marriageable vs. tabooed women. And man and Wildman. Even our very language demonstrates this need for these archetypes to reflect the opposite of how we see ourselves.



A rock painting depicting a yowie, an Australian Wildman figure that resides in the liminal zone known by the Aborigines as the Dreamtime.

The vernacular of the Wildman allows us to communicate who we are by giving an example of what we are not. Bigfoot represents the “other,” the uncivilized aspect of society in disarray and without order. The natural state is chaotic and instinct driven while reason and order is manifested in the civilized world. This aspect is seen linguistically in a theory developed by Edward Sapir and Benjamin Lee Whorf that states that the structure of a language determines or greatly influences the modes of thought and behavior characteristic of the culture in which it is spoken. The theory that human languages determine the structure of the real world as perceived by human beings, rather than vice versa, and that this structure is different and incommensurable from one another means that if a word exists for “Bigfoot” then that creature exists, at least in the way language constructs its existence. This may seem quite complicated but in fact it is not. When I

was a child I knew Bigfoot existed because it had a name. Without a name, I could not know it. And what is worthy of study is that how many cultures around this planet has a word for the concept of “Wildman.” It is known as the Orang Pendek in Sumatra, the Yowie in Australia, in Russia the Wildman is called the Alma, in Africa it is referred to as the Kakundak, and among the Native languages of North America it is named B’gwas, Chiyetanka, and Tse’ناها, as well as countless other regional monikers. But they all refer to the same creature, a Wildman of the woods who lives apart from us.

To further explain this concept of language creating reality, let us define it further by using Whorf’s own words, as found in *Language, Thought, and Reality: Selected Writings of Benjamin Lee Whorf*:

We dissect nature along lines laid down by our native language. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscope flux of impressions which has to be organized by our minds—and this means largely by the linguistic systems of our minds. We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way—an agreement that holds throughout our speech community and is codified in the patterns of our language [...] all observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated.

The Wildman exists in our language because we need to define that aspect of the natural world that informs who we are as humans. But language is not the only thing that informs us of the Wildman. This creature that lives on the fringes of our society, who prowls the liminal regions just beyond our comprehension, is also an archetypal character that exists in something referred to as the collective unconscious. To delineate that ideology further, we must now look into the precepts laid down by a one-time follower of Sigmund Freud who changed the world of psychology. His name was Carl Jung.

Collective unconscious, a term coined by Jung, refers to structures of the unconscious mind which are shared among humanity. According to Jung, the human collective unconscious is populated by instincts and by archetypes: universal symbols such as the Great Mother, the Wise Old Man,

the Shadow, the Tower, Water, the Tree of Life, and many more. Another universal symbol is the Wildman. In his treatise of 1929, entitled *The Significance of Constitution and Heredity in Psychology*, Jung wrote:

And the essential thing, psychologically, is that in dreams, fantasies, and other exceptional states of mind the most far-fetched mythological motifs and symbols can appear autochthonously at anytime, often, apparently, as the result of particular influences, traditions, and excitations working on the individual, but more often without any sign of them. These "primordial images" or "archetypes," as I have called them, belong to the basic stock of the unconscious psyche and cannot be explained as personal acquisitions. Together they make up that psychic stratum which has been called the collective unconscious. And an important aspect of the collective unconscious is what Jung called archetypes, which are in essence ancestral memories.

In 1947, Jung stated archetypes are images and thoughts which have universal meanings across cultures which may show up in dreams, literature, art or religion. Jung believed symbols from different cultures are often very similar because they have emerged from archetypes shared by the whole human race. This is evident in Wildman imagery. For Jung, our primitive past becomes the basis of the human psyche, directing and influencing present behavior. Jung claimed to identify a large number of archetypes but paid special attention to four classical forms.

The “persona,” or mask as it is sometimes alluded to, is the outward face we present to the world. It conceals our real self and Jung describes it as the “conformity” archetype. This is the public face or role a person presents to others as someone different to who we really are. We want to seem to belong to this structured world, although quite often we wish to escape from its rather rigid constraints. We have the Wildman because he doesn’t wear a mask. He is who he is without pretense.

Another archetype is the anima/animus. The “anima/animus” is the mirror image of our biological sex, that is, the unconscious feminine side in males and the masculine tendencies in women. Each sex manifests attitudes and behavior of the other by virtue of centuries of living together. The psyche of a woman contains masculine aspects (the animus archetype) and the psyche of a man contains feminine aspects (the anima archetype). The Wildman character of Enkidu demonstrates this aspect compiled in one

being—it is a wild creature of great strength yet has luxuriant curly hair that is described as quite feminine.

Next is the shadow. This is the animal side of our personality, like the primal ID that drives Freud's theories. It is the source of both our creative and destructive energies. In line with evolutionary theory it may be that Jung's archetypes reflect predispositions that once had survival value. If the Wildman does indeed personify nature, then nature has many different complexions. It gives of its abundance, but can also quickly take away. It is unstable and fickle. It was sacred for this very reason. It had to be appeased. And although we are the pinnacles of intelligence embodied by creation, nature, even today, is not fully comprehended. The Wildman is also the unknowable, the mystery of nature, the embodiment of our ignorance.

Finally, there is the self which provides a sense of unity in experience. For Jung the ultimate aim of every individual is to achieve a state of selfhood, something fairly similar to self-actualization, and in this respect Jung, like Erik Erikson, is moving in the direction of a more humanistic orientation. We become more human by having as our antithesis the Wildman. We must resist its pull and retreat to our own society for the betterment of the human species. That was certainly Jung's belief and in his book *The Undiscovered Self*, he argued that many of the problems of modern life are caused by "man's progressive alienation from his instinctual foundation". One aspect of this is his views on the significance of the anima and the animus.

But we can find the Wildman elsewhere within the theories of Jung. In Jungian psychology, the shadow or "shadow aspect" may refer to an unconscious aspect of the personality which the conscious ego does not identify in itself. Because one tends to reject or remain ignorant of the least desirable aspects of one's personality, the shadow is largely negative. Sexual desires and violent proclivity is attributes of the shadow, which the shadowy Wildman embodies. Contrary to a Freudian definition of shadow, therefore, the Jungian shadow can include everything outside of consciousness, and may be positive or negative. "Everyone carries a shadow," Jung wrote in his *Psychology and Religion*, "and the less it is embodied in the individual's conscious life, the blacker and denser it is." It may be, in part, humanity's link to more primitive animal instincts, which are superseded during early childhood by the conscious mind. Again, we see this allusion

to the manlike creature that exists without being bound by society structures.

Carl Jung stated the shadow to be the unknown dark side of the personality. According to Jung, the shadow, in being instinctive and irrational, is prone to psychological projection, in which a perceived personal inferiority is recognized as a perceived moral deficiency. Jung writes in *Phenomenology of the Self*, that if these projections remain hidden, "The projection-making factor (the Shadow archetype) then has a free hand and can realize its object..." And this object, which is the focus of our study, is the Wildman.

Jung also believed, as evidenced in his work entitled *Memories, Dreams, Reflections* that the shadow is the seat of creativity, so that for some, it may be, "the dark side of his being, his sinister shadow...represents the true spirit of life as against the arid scholar." The shadow of the Wildman is the unrepressed, uninhibited side of the human condition that is unfettered by societal constraints.

Jung also made the suggestion of there being more than one layer making up the shadow. Underneath these idiosyncratic layers, however, are the archetypes which form the psychic contents of all human experiences. Jung described this deeper layer as "a psychic activity which goes on independently of the conscious mind and is not dependent even on the upper layers of the unconscious—untouched, and perhaps untouchable—by personal experience." This bottom layer of the shadow is what Jung referred to as the collective unconscious. In *The Archetypes and the Collective Unconscious*, Jung further pontificates that "The shadow personifies everything that the subject refuses to acknowledge about himself."

The existence of the collective unconscious means that individual consciousness is anything but a tabula rasa and is not immune to predetermining influences. The collective unconscious comprises in itself the psychic life of our ancestors right back to the earliest beginnings. It is the matrix of all conscious psychic occurrences, continually striving to lead all conscious processes back into the old paths. The archetypes are the facilitators that lead us back to our beginnings.

Like structuralism, these archetypes are binary opposites to each other, such as sacred and profane and time and eternity, notions and concepts that the human race shares as part of the human experience. This belief in a shared consciousness even extends to the rather New Age belief of

Monopsychism, which is the conviction that all humans share the same eternal consciousness, soul, mind and intellect. It is also a recurring feature in many mystical traditions, of which the Yeti and the Sasquatch, both archetypes from very different cultures separated by language and space, are included in this tradition. Both are magical beings of the forest, a personification of the sacred aspect of nature to the cultures to which they belong.

But these archetypal Wildmen creatures are not simply bound to the natural world. Indeed, they embody many more aspects than just the notion of the sacred and mundane. Let us consider the Theory of the Libido. In 1948, Jung disagreed with Freud regarding the role of sexuality in the structure of human society. Jung believed the libido was not just sexual energy, but instead generalized psychic energy. The Wildman are viral symbols of this sexual energy. The vegetative Green Man of the United Kingdom and the satyr of the Greek world are all illustrations of how this sexual energy is personified in the Wildman. These rustic archetypes stood for the creative impulse that society suppresses. It is because of this suppression that we need these archetypes so that we may vicariously satiate our bestial appetites. For Jung, the purpose of psychic energy was to motivate the individual in a number of important ways, including spiritually, intellectually, and creatively. We as civilized humans manifest our psychic intentions by creating works of art and literature. Our binary counterpoints use this energy to drive nature. Both aspects are procreative, but the Wildman is more visceral and physical.

Jung also referred to the “theory of the unconscious.” Like Freud and even Erik Erikson, Jung regarded the psyche as made up of a number of separate but interacting systems. The three main ones were the ego, the personal unconscious and the collective unconscious. According to Jung, the ego represents the conscious mind as it comprises the thoughts, memories, and emotions a person is aware of. The ego is largely responsible for feelings of identity and continuity. Like Freud, Jung also emphasized the importance of the unconscious in relation to personality. However, he proposed that the unconscious consists of two layers. The first layer called the personal unconscious is essentially the same as Freud’s version of the unconscious. The personal unconscious contains temporality forgotten information and well as repressed memories. Jung in 1933 outlined an important feature of the personal unconscious called complexes. A complex

is a collection of thoughts, feelings, attitudes and memories that focus on a single concept. The more elements attached to the complex, the greater its influence on the individual. As we have seen, the archetype of the Wildman is quite layered and complex. Jung also believed that the personal unconscious was much nearer the surface than Freud suggested. Maybe as near as the woods that border our civilized world demarcated by concrete boundaries.

Jung stated in 1953 that “The form of the world into which [a person] is born is already inborn in him, as a virtual image.” Bigfoot, in his role of the Wildman, is our binary opposite, is a pliable signifier of man’s relationship to nature and to our primal being; it serves a very basic purpose for the human psyche, becoming a huge hairy canvas on which we project ourselves. The Wildman is a mirror by which we see ourselves as well. Bigfoot may persist because it is psychologically valuable to us. David Daeglin wrote in *Bigfoot Exposed: An Anthropologist Examines America's Enduring Legend*:

Bigfoot doesn’t fit the standard “monster” motif overall.

Encounters generally occur in the wilderness, Bigfoot stands and watches and then leaves without harming or anger or violent displays seemingly indifferent to the presence of the human. Often the experience creates a life change for the observer (human).

The Wildman is the personification of those primal, bestial urges that we must contain in order to exist in a structured society. He is the uncultured self, the unevolved human that hold a mirror for us to see ourselves. We must resist its temptation.

But this is the Wildman that resides in theory. What about the Wildman of the natural world?

Now let us look at the Wildman in history, beginning with the earliest sighting of such a creature, perhaps before it became an archetype.

CHAPTER 2

EPIC OF GILGAMESH

I never found ancient literature boring. In fact, I always found it a visceral account of the societal milieu of the time in which it was created.

Written texts can be deciphered like archaeological layers uncovered in a dig. When we consider the first true work of literary intent, we must turn our attention to the Near East. It is a tale of primitive religion and the feats of heroes. It is also about the exploits of Man and Wildman.

The Epic of Gilgamesh is an epic poem from ancient Mesopotamia. Dating from the Third Dynasty of Ur, from right around circa 2100 BC, it is often regarded as the earliest surviving great work of literature. To put this work into context, it was written contemporaneously with the Middle Kingdom Period of Ancient Egypt. The literary history of Gilgamesh begins with five Sumerian poems about “Bilgamesh,” a Sumerian moniker for “Gilgamesh,” who was the great king of Uruk. These independent stories were later used as source material for the combined epic. The first surviving version of this combined epic, known as the “Old Babylonian” version, dates to the 18th century BC and is titled after its incipit, which translates into English as “Surpassing All Other Kings.” Only a few tablets of this much longer epic have survived to this day. The later “Standard” version dates from the 13th to the 10th centuries BC and bears the title of “He who Saw the Deep.” This is a poem concerned with a human who stepped into the liminal. That being said, another accepted translation reads: “He who Sees the Unknown.”

Approximately two thirds of this longer, twelve-tablet version have been recovered. Some of the best copies were discovered in the library ruins of the 7th-century BC Assyrian king Ashurbanipal. As much as I would love to talk more about this cherished work, I must refrain and concentrate on our subject of this book. So, our main concern in our study is the enigmatic and curious character called Enkidu. And, this character is, without argument, a Wildman. And if Enkidu did indeed exist as a flesh and blood being, we are quite possibly witnessing the creation of the archetype.

Enkidu means a “gift from Enki,” who is the supreme god of the Babylonian pantheon. Enkidu was formed from clay and saliva by Aruru, the goddess of creation, to rid Gilgamesh of his arrogance. We see the Jungian notion of the creative psychic libido working within the world. The story introduces Gilgamesh, king of Uruk. Gilgamesh, two-thirds god and one-third man, is oppressing his people, who cry out to the gods for help. The men of his kingdom were virtually enslaved, forced to work in servitude to Gilgamesh. For the young women of Uruk, this oppression takes the form of the king sleeping with the virginal brides on their wedding night. This is a snapshot of the early history of this tenuous society, when the rulers ruled over their subjects without any form of restraint. The human and the animal were blurred notions in the guise of Gilgamesh. He did not allow reason to control his passions and acted almost out of bestial urges. The gods respond to the people's pleas by creating an equal to Gilgamesh who would be able to stop his oppression. This is the primitive man, Enkidu, who is covered in hair and lives in the wild with the animals.

They called upon great Aruru:

"You, Aruru, you created humankind!

Now create someone for him, to match the ardor of his energies!

Let them be regular rivals, and let Uruk be allowed peace!"

When Aruru heard this, she created inside herself the word of Anu.

Aruru washed her hands, pinched off a piece of clay, cast it out into the open country.

She created a primitive man, Enkidu the warrior: offspring of silence, sky-bolt of Ninurta.

Enkidu is divinely created, and like the Judaic Adam, he is created of the earth itself. He belongs to the natural world because he is of the same essence.

But Enkidu soon ran afoul of humans. He is spotted by a trapper, whose livelihood is being ruined because Enkidu is uprooting his traps.

A hunter, a brigand,

Came face to face with him beside the watering place.

The hunter looked at him, and was dumbstruck to see him.

In perplexity he went back into his house And was afraid, stayed mute, was silent, And was ill at ease, his face worried.

... the grief in his innermost being.

His face was like that of a long-distance traveler. The hunter made his voice heard and spoke, he said to his father,

"Father, there was a young man who came from the mountain,

On the land he was strong, he was powerful.

His strength was very hard, like a sky-bolt of Anu. He walks on the mountain all the time,

All the time he eats vegetation with cattle,

All the time he puts his feet in the water at the watering place.

I am too frightened to approach him. He kept filling in the pits that I dug,

He kept pulling out the traps that I laid.

He kept helping cattle, wild beasts of open country, to escape my grasp.

He will not allow me to work in open country."

Enkidu was a caring element of nature, protecting the wild creatures from man's exploitations.

The wild in the beast-man Enkidu had to be controlled. Eventually it is arranged for Enkidu to be seduced by a temple prostitute, his first step towards being tamed. After six days and seven nights of continuous lovemaking, the prostitute takes Enkidu to a shepherd's camp to learn how to be civilized. In short, Enkidu is being domesticated. Gilgamesh, meanwhile, has been having dreams about the imminent arrival of a beloved new companion. Here we see an ambiguous element in the character of Enkidu that comprises both feminine and masculine qualities. He is wild yet caring. He is feral yet somehow beautiful:

His whole body was shaggy with hair, he was furnished with tresses like a woman,

His locks of hair grew luxuriant like grain.

He knew neither people nor country; he was dressed as cattle are.

**With gazelles he eats vegetation,
With cattle he quenches his thirst at the watering place.
With wild beasts he satisfies his need for water.**

In this Babylonian story, however, Enkidu is not a human but the binary antecedent-- he is a Wildman, raised by animals and ignorant of human society until he has intercourse with a human woman by the name of Shamhat. By “knowing” a woman he begins to have his inherent innocence stripped away and he becomes wise to the ways of the world. As Adam was tempted by Eve to eat of the fruit of knowledge, Enkidu acquired knowledge through a woman that took him out of his natural state. Enkidu has intercourse with Shamhat, after which, bearing her scent upon him, the animals flee from him, and he finds he cannot return to his old ways. In effect, he has been changed. His liminal world no longer recognizes him and he is ostracized for his venturing from one world to the other. He returns to Shamhat, who teaches him the ways of civilized people. He now protects the shepherd's flock against predators, turning against his old life. But is it possible that this epic poem also provides us with a glimpse of species interbreeding, expressed in the tableau of the sexual activity between the Wildman and the human woman?

Mating with primitive man by genetically different species did indeed occur. Genetic analysis of the mandible of an anatomically modern *Homo sapiens* who lived in what is now Romania between 42,000 and 37,000 years ago reveals that early humans interbred with Neanderthals when they first came to Europe. Neanderthals are thought to have disappeared in Europe between 39,000 and 41,000 years ago, but they have contributed up to 3 percent of the DNA of present-day Eurasians. “We know that before 45,000 years ago, the only humans in Europe were Neanderthals. After 35,000 years ago, the only humans in Europe were modern humans. This is a dramatic transition,” explained Dr. David Reich of Howard Hughes Medical Institute and the Broad Institute of MIT and Harvard, who is a co-lead author of the paper discussing the results in the journal *Nature*.

This is evidence that anatomically modern humans interacted with Neanderthals during the time that they both lived in Europe. This is also seen in changes in tool making technology, burial rituals, and body decoration which imply a cultural exchange between the groups. Is this scene in the ancient Epic of Gilgamesh a memory of the interbreeding of species, possibly ritualized in a religious ceremony? Was Nature propitiated by

providing a sexual offering to the personification of Nature in the guise of the Wildman? Quite possible Enkidu is the character who wears the Jungian mask, representing his species, in this cultural memory of interbreeding, becoming the archetype for the Wildman because of it.

Enkidu is the first figure of the uncivilized manlike creature we find in the art and literature of the world. As a binary opposite of Gilgamesh, Enkidu is described as 2/3 animal, 1/3 human. But after initial hostilities between Gilgamesh and Enkidu, the two eventually work together. This, too, may be a cultural memory of two interacting species.



Enkidu appearing quite ape-like in this cylinder seal that dates from ap- proximately 2700 BC.

AS THE POEM PROGRESSES, Gilgamesh and Enkidu leave civilization and journey to the liminal zone of the Cedar Forest. As they approach the forested mountain, they hear bellowing, curiously similar to the witnessed vocalizations of Wildmen such as Bigfoot and the Yeti.



Tablet V of the epic of Gilgamesh Dated to perhaps 2700 BC, making this the first written story in human history. And one of the main characters of that story is a Wildman.

Nevertheless, the heroes enter the shadowy canopy of the cedar forest. Within the protective enclave of the forest they encounter Humbaba, the bellowing ogre who is the guardian of the Cedar Forest. In ancient Mesopotamian religion, Humbaba is surnamed the Terrible, and he was a monstrous giant. Humbaba was the guardian of the Cedar Forest, where the gods lived, by the will of the god Enlil, who "assigned [Humbaba] as a terror to human beings." He was a guardian of the liminal, a Jungian shadow who protected nature from mankind. His face was that of a lion. "When he looks at someone, it is the look of death." The poem also states that "Humbaba's roar is a flood, his mouth is death and his breath is fire! He can hear a hundred leagues away any [rustling?] in his forest! Who would go down into his forest!" Humbaba is the quintessential boogeyman.

Unlike Enkidu, Humbaba is a Wildman who still cares for nature and refuses cultural indoctrination. Humbaba lives in an undefiled state. He accuses Enkidu of betrayal, and vows to disembowel Gilgamesh and feed his flesh to the birds. Gilgamesh is afraid, but with some encouraging words

from Enkidu the battle commences. The mountains quake with the tumult and the sky turns black. The god Shamash sends 13 winds to bind Humbaba, and he is captured. This intercession of the god may illustrate a supplantation of a new, organized religion over the local nature religions. It demonstrates the conquering of one lifeway by another. The Wildman pleads for his life, offering Gilgamesh the title of king of the forest. Humbaba even says he will submit to a life of slavery and cut down the trees for Gilgamesh. Enkidu, knowing the Wildman is lying, encourages Gilgamesh to kill the creature. Humbaba curses them both and Gilgamesh kills him. Gilgamesh and the domesticated Enkidu then set out destroying the forest by cutting down many cedars, including a gigantic tree that Enkidu plans to fashion into a gate for the temple of the god Enlil. I think this scene is a startling juxtaposition with the 20th century acknowledgment of the Bigfoot of the Pacific Northwest. Huge tracks were discovered around bulldozers and other heavy equipment, giving this elusive creature its name, when major logging and road-building operations were underway. Was Bigfoot, like Humbaba, so outraged by human encroachment, that it could stay hidden no longer and had to make itself known? A very interesting question indeed.

Again, it is obvious that the once wild Enkidu, now enculturated into human society, destroys his old lifeways and worships the gods that were imposed on him. The two characters then build a raft and return home along the Euphrates with the giant tree and the gargantuan head of Humbaba as their spoils. As we can discern from this passage, the Wildman lives in a state of easy symbiosis with nature. Man, as the binary opposite, exploits and destroys the natural world, fashioning its resources to create civilization. If Wildmen do indeed exist, I think it is obvious to discern from this ancient tale why they are so intent to remain hidden.



a nearly 4,000-year-old effigy of Humbaba. Notice the lines of the carvings used to create the illusion of hair. The snarl on its mouth gives a very animalistic essence to an otherwise anthropomorphic face.

In the enigmatic character of Enkidu, we get the first salient description of a Wild Man archetype in the world's literature. He is animalistic, but he lives in a natural, uncorrupted state of being. It is only his interaction with the human world that Enkidu transforms out of his innocent state. And this corruption is what eventually leads to Enkidu's death, the former Wildman wasting away from the remorse of killing Humbaba. And this is a good place to begin our next chapter in our quest for the Wildman. Now we continue forward in history with a work that is particularly concerned with the facets of life and death. Let us examine the Wildmen found in the Hebrew Bible.

CHAPTER 3

THE BIBLICAL BIGFOOT

If the Wildman does not exist in the corporeal realm, it is undeniably an integral component of who we are as humans. It is a point-counterpoint to our humanity. It is such a vital and visceral part of various world cultures that it even appears in the most revered of all works—the *Holy Bible*. To say the least, there are enigmatic hints to actual Wildmen throughout many books of the Old Testament. There are giants who wander about the land, murdering indiscriminately and there are also the fallen angels abducting human women for nefarious purposes. What are we to make of these stories? Are they pious fables, masquerading as the Word of God? Or is there something more to it than that? Could these dogmatic passages be the way nomadic tribes dealt with interacting with actual creatures who were literally menacing wild giants?

The Old Testament has several references to giants, the first allusion being in the literal beginning: “There were giants in the earth in those days” (Genesis 6:4). After the sin of Adam and Eve, the natural world fell from its state of grace. No longer was it a paradise. Indeed, now nature was to be feared, and it was populated by a myriad of monsters who were set upon the ruination of humankind. The giant was one of these terrifying creatures. And quite interestingly, giants are pervasive in creation myths throughout the world. The Chinese giant called Pangu was said to be the first living being and a creative force. He is depicted as a primitive, hairy human. The North American Paiute have an oral tradition of giants who were

progenitors of the Paiute. In Norse mythology, the entire world of men was said to be created from the flesh of the giant, Ymir. So our collective unconscious is populated by giants who were integral in humanities various genesis stories.

A passage from the Book of Numbers hyperbolizes the size of these creatures: "And there were giants...and we were in our own sight as grasshoppers, and so we were in their sight" (Numbers 13:33). Needless to say, these giants were much larger than a normal human. But there was something else about these huge beings. These giants were referred to by a very tantalizing names—the Nephilim. The *New American Bible* commentary draws a parallel to the Epistle of Jude and the statements set forth in Genesis, suggesting that the Epistle refers implicitly to the paternity of Nephilim as heavenly beings who came to earth and had sexual intercourse with women. The Nephilim are thus the offspring of an interbreeding of humans and a non-human species, a situation we studied in the last chapter. Like the *Epic of Gilgamesh*, could the *Holy Bible* be recording the possible cultural remembrance of the mating of Wildman with human women? The following passage seems to suggest just that:

When people began to multiply on the face of the ground, and daughters were born to them, the sons of God saw that they were fair; and they took wives for themselves of all that they chose. The Nephilim were on the earth in those days - and also afterward

- when the sons of God went in to the daughters of man, who bore children to them. These were the heroes that were of old, warriors of renown.

This passage in the 6th chapter of Genesis, verses 1-6, states that there was a genetic exchange between two different species. Many ancient alien theorists maintain that the Nephilim are actually space travelers who literally descended to the Earth and the offspring produced by human females were manufactured in an extraterrestrial lab. Intriguing, but I believe if we investigate the name origin of the Nephilim further, we will discover a more down to earth answer, although no less sensational.

The meaning of the name Nephilim is an often debated subject. The Brown-Driver-Briggs Lexicon translates Nephilim as "giants," giving the common modern usage of the word. However, in academia, the most accepted interpretation of Nephilim is derived from the Hebrew verb root "n-ph-l" which means "to fall." Adam Clarke delved deeper into the

meaning and proposed that the term of Nephilim comes from the perfect participle meaning “fallen,” or, more clearly, “apostates.” This may be because they had little or no culture, or possibly a culture that did not worship Yahweh. Needless to say, the Nephilim were clearly seen as a separate species from human beings in this ancient imagination of the Hebrews.

ANOTHER READING of the meaning of the name Nephilim is, what I believe, to be the more accurate translation. A renowned archaeologist by the name of Simcha Jacobovici, better known by his television moniker of “The Naked Archaeologist,” asserts that the Nephilim are not “fallen,” as in the verb meaning to descend, but “lower,” that is, “soulless.” They appear humanlike but they lack a soul, thus they were seen as animals. This is keeping in step with the ancient notion of the Wildman, who was the opposite of the cultured man. There are more hints to the Wildman as well, to be sure. As that quagmire of a passage in Genesis maintains, the breeding of these “soulless” ones and human women produced offspring, who were the heroes of great renown.

Ishmael will be the first of these enigmatic figures that we shall examine. Ishmael is a figure in the Jewish *Tanakh* as well as in the Muslim *Qur'an*; he was Abraham's first son according to Jews, Christians, and Muslims. Ishmael was born to Abraham's and Sarah's handmaiden Hagar, which is told in Genesis 16:3. According to the Genesis account, he died at the age of 137. But Ishmael seems to be different in description from other men.

According to the authoritative *Pulpit Commentary* on the figure of Ishmael, he is described as:

...a Wildman...a... snarler, being so called from its swiftness of foot, and aptly depicting the...bound- less love of freedom...hardy, frugal, reveling in the varied beauty of nature, and despising town life in every form. His hand will be against every man, and every man's hand against him.

He seems to embody many of the traits of the Babylonian Enkidu. He lives within nature and is the opposite of the civilized and the cultivated. In short, Ishmael is the quintessential Wildman. Gill's *Exposition of the Entire Bible* further delineates Ishmael's character:

And he will be a Wild Man...Living in a wilderness, delighting in hunting and killing wild beasts, and robbing and plundering all that

pass by; and such... Ishmael was.

The *Torah* tells us that Ishmael would be a wild one in the form of a man, although it is typically translated simply as Wildman. In an exegesis on this matter, Rabbi Hirsch says that a Wildman cannot bear constraint.

Rabbi Hirsch writes in *The Pentateuch, Genesis, Translation and Commentary* concerning the Wildman:

He will quietly take up and maintain his [unreason- able] position in spite of all his brothers. Nobody will be his friend and still nobody will dare to op- pose him. The principal character trait of a Wild- man is passion and lust. To whatever the Wildman does, there is a hot-headed emotional passion and lust. It is natural therefore to check the key word *Wildman* with the key word *Lust* and the key word Ishmael with the key word *Lust*.

So it seems that the Wildman has been viewed since the beginning of human thought as the libido of Nature. He is rude and crude but somehow overall essential to the human race, although he lives outside of our world. But could it be that the Wildmen seen in the *Bible* are masks for something more salacious? Could it be that the attribute of unbridled sexuality stereotypical of the Wildman was once an essential part of an ancient fertility ritual? In many versions of the *Bible*, the passages in Isaiah 13:21 and again in Isaiah 34:14, the English word "satyr" is used to represent the Hebrew se'irim, meaning "hairy ones." In Leviticus 17:7, there is an allusion to the practice of sacrificing to the se'irim, which in the King James Version is translated as "devils." According to Bracht Branham and Daniel Kinney, this name association may correspond to the "shaggy demon of the mountain-pass," the azabb al-'akaba of the old Arab legends. As we shall see, the satyr is a forest creature of Roman mythology that was highly sexualized. Was this sexual connotation an allusion to further ritualized mating practices? As the Hebrews coalesced and formalized their religion, could these former pagan fertility rites have thus been remembered with disdain and these giant, wild creatures then made to wear the mask of mythologized evil entities that were nearly godlike due to these past encounters, to take away the collective sins of an entire people? For a psychological perspective, this makes sense.

It must be reiterated that interbreeding with Neanderthals by *Homo sapiens* undoubtedly occurred. According to the science journal *Nature*, up to two percent of modern human genomes contain Neanderthal DNA. So

unquestionably viable offspring were produced. But as we explore the Wildman in history, especially in ancient history, we are dealing with phenotypic genetic diversity that has not been watered down over the years.

That being said, does the *Bible* have passages with characters who are the offspring between a human mother and a Wildman? Let us first examine the character of Esau.

The name Esau means "Hairy" or "Rough." According to the Jewish Bible, he is the older son of Isaac. He is mentioned in the Book of Genesis, and by the prophets, Obadiah and Malachi. The New Testament alludes to him in St Paul's Letter to the Romans and in the Letter to the Hebrews. Esau is the progenitor of the Edomites, a term which means "red," referring to Esau's coloring. Esau is also the elder twin brother of Jacob, the patriarch of the Israelites. According to Gill's *Exposition of the Entire Bible*, Esau is delineated thusly:

And the first came out red...Either his body, or rather the hair it was covered with, red; which was a sign...that he would be a shedder of blood, fierce and cruel as were he and his posterity...all over like an hairy garment; his body was all over full of hair, which stood as thick as a garment made of hair, and was a sign of the roughness of his disposition, as well as of the strength of his body.

The brothers are the binary opposites of each other. Esau was violent, wild and hairy, Jacob was physically human and established a cultured, structured civilization. Esau and Jacob were the sons of Isaac and Rebekah, and the grandsons of Abraham and Sarah. Of the twins, Esau was the first to be born with Jacob following. Isaac was sixty years old and Rebekah is believed to have been younger when the boys were born. The grandfather Abraham was still alive, being 160 years old at that time. Could Esau's birth have been produced from a human-Wildman coupling in a fertility ritual in hopes a child would come from it? After all, the father Isaac was rather old for bearing a child, but certainly not out of the question. This possible paternity of Esau is conjecture, but an interesting speculation nonetheless.

Esau grew to be a "man of the field," becoming a hunter who had "rough" qualities that distinguished him from his twin brother. Jacob was described in a translation in the *Oxford Companion to the Bible* by a phrase that means "relatively perfect man." There are visible differences in these two men. According to recent research, all non-Africans have some Neanderthal DNA. So, even if Esau represents a specifically Middle

Eastern version of a Neanderthal, there might have been other Esau's in Europe and

the Far East. But is it possible that the persona of Esau represents a distant memory of the Neanderthal?

But were ancient species of man just a distant memory? Or could it be that Wildman still existed in remnant populations throughout the Middle East and are noted from time to time in passages from the Old Testament? To examine this speculation to a greater extent, let us consider the character of Goliath. This giant is surely a strange character in the Biblical events noted in the *Hebrew Bible*. He was described as a giant Philistine in 1 Samuel 17. But it seems Goliath was not actually a Philistine but fought for them. This mercenary activity was quite common in the ancient world. So who exactly was Goliath. Well, he may have been descended from the old Rephaim, which were reputed Giants. According to Deuteronomy 2:20,21 and Samuel 1:22, these Rephaim were dispersed by the Ammonites and the remainder took refuge with the Philistines. According to the Jerusalem *Talmud*, Goliath was born of a human mother by polyspermy, and had about one hundred fathers. Interestingly we see concealed yet pertinent glimpses into the unabated sexual appetite of the Wildman and the possibility of interbreeding with the Hebrews as they moved in to territories and possibly displaced remnant hominin populations from their last strongholds. It must be noted that in the post-Classical Jewish traditions, it is stressed that Goliath's was the representation of paganism, in contrast to David, the champion of the God of Israel. But the term pagan refers, literally, to someone of the country. Here we see the uncivilized being conquered but the relentless onslaught of civilization. David is indeed a cultural figure. He defeats brawn and bestial rage through ingenuity. Through his superior intellect, David fashioned a simple weapon that allows him to inflict mortal injury on a giant from a safe distance.

Speaking of giants, how tall, exactly, was Goliath purported to stand? Well, there is, in fact, no simple answer. You see, Goliath's stature as described in various ancient manuscripts varies. The oldest manuscripts are to be found in the Dead Sea Scrolls text of Samuel. There is also the extant writings of the 1st century historian Josephus, and the 4th century Septuagint manuscripts. All of these texts give Goliath's height as "four cubits and a span, which translates as a very believable 6 feet 9 inches or 2.06 meters. The Masoretic Text gives Goliath a height of "six cubits and a

span," which is a massive 9 feet 9 inches or 2.97 meters. The average height of a male Israelite at the time of David may have only averaged around 5 foot 5 inches, so even someone 6 feet 9 inches would have loomed large. But there was

indeed more to the figure of Goliath. He frightened hardened armies just by his appearance. And his appearance may indeed have been the visage of a hairy Wildman.

The Bible is rife with references to giants and, as we have seen, two key characters in this tome are synonymous with hair covered Wildmen. They lived in the liminal zone of the foreboding desert, only coming into our world for mating purposes or to bring violence on mankind. These are feared motifs of the untamed natural world, but they also possess the needed genetic diversity needed to produce a strong and resilient race. Were women offered up to these creatures in a ritualized fertility rite in order to maintain sufficient traits required for a nomadic life, traits lacking in the homogenous culture of the Hebrews? Quite possibly, in the Old Testament of all places, we can see glimpses of real Wildmen not only interacting on the fringes of an ancient culture, but also interbreeding with a people that would produce the Israelites.

CHAPTER 4

THE WILDMEN OF THE GREEKS

As we have seen thus far in our survey of the mythology of the Wildman, there was a pervasive ancient belief that there were untamed giants on the earth. And the Greeks had a very developed mythos regarding these so-called giants. In Greek mythology, the *gigantes* were, according to the poet Hesiod, the children of Uranus and Gaea, spirits of the sky and the earth. This is also a recurring theme in antiquity, the giants being spawned by primordial creator deities even before the creation of man. Thus these wild giants were viewed as chthonic figures.

Chthonic is a Greek term essentially meaning in, under, of, or beneath the earth. The literal translation is "subterranean". The translation of meaning discusses deities or spirits of the underworld, especially in Greek religion. The giants were, then, imbued with the anima of the earth. But there is yet another Greek term we must consider when we discuss chthonic creatures, and that is "troglodyte." That term means a cave dweller. In essence, these gigantic Wildmen were seen through Greek eyes as cavemen.

The Grotte du Vallonnet, a cave in the French Riviera, was used by primitive, yet intellectually modern, man approximately one million years ago. Although stone tools and the remains of eaten animals have been found in the cave, there is no indication that people actually dwelt in it, but certainly they used the cave for either temporary shelter or for ceremonial purposes. Since about 750,000 years ago, the Zhoukoudian cave network located in Beijing, China, has been inhabited by various species of human

being, including Peking Man (*Homo erectus pekinensis*) and modern humans (*Homo sapiens sapiens*). Starting about 170,000 years ago, some *Homo sapiens* lived in various cave systems in what is now South Africa. From approximately 100,000 years ago until as recently as 28,000 years ago, some Neanderthal humans dwelt in caves in Europe and western Asia.

These caves were also inhabited by some Cro-Magnons from about 35,000 years ago until approximately 8,000 BC. According to a 2010 report by Paul Rincon, which was published in the BBC News under the heading “Neanderthal Genes 'Survive in Us,’” interbreeding with modern humans likely began as early as 50,000 years ago. Are the Neanderthal the Jungian shadow that haunts the liminal region of our collective unconscious, wearing the mask of the Wildman? It very well may be. To further investigate this theory, let us further dissect the term chthonic.

You see, the meaning of chthonic has a precise technical meaning in Greek, referring primarily to the manner and method of offering sacrifices to a specific deity. Some chthonic cults were associated with fertility. Could some of these rituals have involved the ceremonial mating of humans with the Wildman in the guise of the Neanderthal?

Hints of a giant race is certainly evident outside of Greek mythology. The 5th century BC Greek historian, Herodotus, considered the Father of History, writes in Book 1, Chapter 68, describing how the Spartans uncovered the body of Orestes which was nearly 10 feet tall. In his book *The Comparison of Romulus with Theseus*, Plutarch, who died in the 2nd century AD, describes how the Athenians uncovered the body of Theseus, which was of more than an ordinary size. The kneecaps of Ajax were exactly the size of a discus for the boy's pentathlon, wrote Pausanias, a Greek travel writer also of the 2nd century of the common era, suggesting Ajax may have been around 14 feet tall! Could it be that these hybrids of humans and Wildmen were so renowned for their stature and strength that they became the heroes of the Greek imagination?

But the Greeks also reported of giants beyond their immediate borders. The northern Hyperboreans were also a reputed race of giants that measured in at nearly 14 feet tall.

These Wildmen ruled an area that some identify with Britain. If this is indeed the case, then we may then see the similarities with the Greek myths and the legends of manlike creatures that were said to inhabit England and Scotland. The English Wildman, often referred to as a woodwose, may have

been, if these were actual creatures, a race of what the Greeks termed Hyperboreans. So too could the elusive Grey Man, that is said to haunt the Scottish Highlands to this very day. I actually went on an expedition seeking out the Grey Man, and if such a giant still does indeed exist, the Highlands are the perfect cover for a self-aware creature to hide from human eyes.

The Greeks also speak of the cannibalistic Laestrygonians, who inhabited an island in the Ionian Sea and hunted humans so they could devour their flesh and drink their blood.

Homer's comparison of the Giants to the Laestrygonians is suggestive of their monstrous physical stature. According to Homer, these Laestrygonians "hurled ... rocks huge as a man could lift," illustrating that they certainly possessed great strength, and possibly great size, as their king's wife is described as being as big as a mountain. This rather unsavory predisposition to cannibalism by the giant Wildmen is a theme also found in other cultures. In Nevada, there is the tales of the Si-Te-Cah, an untamed tribe of red-haired cannibal giants. The Windigo of the Northern forests of the Great Lakes region of the United States is also a man-eating Wildman. The cannibalistic giant of Australia, known as the Yowie was said to prowl the night in search of any unwary Aborigine stepping into the liminal zone of the bush.

One common trait of the giant was that in Greek thought they were figures of utter fear. So much so, war was waged against these creatures. This assault against these Wildmen was known in the Greek as the Gigantomachy, translated as the war against the giants. .

Technically, the term Gigantomachy means the war against the giants that was waged by the Olympian gods. However, it is my contention that the exploits of the Greek gods and the Classical heroes are the archetypal masks of very real men and women that did extraordinary feats. If this view of history is accurate, then the truth at the heart of the Gigantomachy was a campaign against Wildmen in a precivilized world. For the Greeks, the Gigantomachy represented a victory for order over chaos, a victory of order and rationalism over the discord and excessive violence of the earth-born chthonic Giants. More specifically, for 6th and 5th century BC Greeks, it represented a victory for civilization over barbarism. This victory over the Giants is memorialized in the architectural metopes of the east side of the

Parthenon, just above the main entrance of this 5th century BC sacred structure.



A wall painting of the Wildmen known by the Greeks as the Laistrygonians. In the color original the red coloration of the Wildmen is similar to the ruddy complexion noted of Esau in the Old Testament.

The ancient Greeks were familiar not only with giants but also with the archetypal European Wildman. This hairy creature is referred to as the satyr. Although the view we have of the satyr is of a mythical monster half man and half goat, the satyr to a Greek also meant a very real, corporeal animal, the goat's foot being a reference to the agility of a man-like creature known to inhabit mountainous regions. These creatures lived a free, unrestrained natural life. This is a creature of nature, untamed and fearless, but with the brutal instincts necessary to enable it to defend itself against threats, and surviving even without the help of modern civilization. Structurally speaking, the satyr is the personification of the uncivilized. This connection with this man-beast also is seen in the Bible. We read in the writings of the prophet Isaiah the warning that the se'erim will dance in Palestine, because Palestine will become a wild and deserted place. The Hebrew, word se'erim has a meaning similar to the word satyr.

In Greek mythology, a satyr is a hair covered Wildman which has as its attribute a horse-like phallus that is permanently erect. Early artistic representations sometimes include horse-like legs, but it was common, according to Timothy Gantz in his 1996 book *Early Greek Myth*, that in 6th-century BC black-figure pottery, human legs on the satyr was the norm. Attic painted vases depict mature satyrs as being strongly built with flat noses, large pointed ears, long curly hair, and full beards, with wreaths of

vine or ivy circling their balding heads. Satyrs often carry the thyrsus, the rod of Dionysus tipped with a pine cone. Is this image an artistic representation of the remembrance of past sexual activity between two species? As Dionysiac creatures, the satyrs are lovers of wine and women, and they are ready for every physical pleasure. They roam about, chasing maenads or bacchantes. This may well be the folk-memory of Wildmen stalking and raping helpless women. In some artistic works, satyrs are presented dancing with the nymphs in a unique form of dance called the sikinnis. Because of their love of wine, they are often represented holding wine cups, and they appear often in the decorations on wine cups. The attribute of wine drinking may be a representation that these were brutes that lacked reason in much the same way as an intoxicated man. And of course the satyrs were compelled by instinct, driven into our human world by unrestrained sexual desire.

The Greeks have elaborate myths that revolve around giants and woodland creatures known as satyrs. Could it be that the giant tales developed when prehistoric animal bones were recovered in and around Greece? The discovery of cave bear bones or the skull of a mammoth would certainly seem like the remains of chthonic giants. After all, the bones were literally found in the earth. This is more than plausible. On the other hand, were the tales of these giant hominids and hairy forest creatures the recollection of interactions between humans and Neanderthals or another race of known ancient man, or possibly a yet-unknown species? Was the tales of debauchery associated with these creatures the cultural recall of inter-breeding?



This Greek black figureware illustration depicts a satyr matched with its animal counterpart, the goat. Like the goat, satyrs were believed to be libidinous creatures, a hallmark of the Wildman.

We must continue on our trek to seek out the nature of the Wildman. Let us now leave the Greek world and venture over to the Roman culture that ruled the entire known world. In this civilization we find references to giant hairy creatures as well. Coincidence? Let us delve deeper into why such creatures are part of our collective unconscious.

CHAPTER 5

WHEN IN ROME: THE LATIN WILDMAN

The Romans were a pragmatic culture that synchronized the beliefs of conquered peoples into their own belief system. This was a practical strategy because the subjugated were much more compliant under the Pax Romana if there were at least some recognizable elements of their culture still intact. And, of course, the Roman Empire grew with an ever growing citizenry. Many of these defeated cultures had as part of their mythology the archetypical Wildman. Because this figure was so prevalent, the Wildman became a universal Roman symbol.

As the Greek culture was supplanted by a Latin force, we see the transmutability of the Wildman. In Roman mythology there is a concept similar to satyrs, which is known as the faun. The faun was a half-man, half-animal, who roamed the liminal regions of the woods and mountains, outside of the influence of Roman Imperial power. Actually, the Greek satyrs actually acquired their goat-like aspect through later Roman contact and conflation with Faunus, a carefree Italic nature spirit of similar characteristics and identified somewhat with the Greek god, Pan. Hence satyrs are most commonly described in Latin literature as having the upper half of a man and the lower half of a goat. This association with the goat should not be taken strictly literal; goats were seen as lascivious creatures throughout antiquity and the satyr was portrayed as such to visually show, as Dr. David Brumble of the University of Pittsburgh states, “an outward

manifestation of an inward spiritual state.” But as far as the nature and habits are concerned, satyrs became nearly identical with fauns.

The Romans believed without question that these creatures were flesh and blood animals. The so-called Libyan Satyr, which according to the 1st century AD Roman naturalist Pliny the Elder, lived in Libya and resembled hair covered humans, similar to the Greek nature-spirit satyrs.

Satyrs originally were depicted as stocky, hairy, ugly dwarfs, or something remarkably akin to the English woodwose. These were creatures that lived in the desolate places, only being witnessed from time to time in the periphery of the civilized world. The faun followed in the Wildman tradition of having an insatiable appetite for women. Like the giants of the Greek world, fauns stirred terror in the Roman imagination. In fact, Romans believed fauns inspired fear in men traveling in lonely, remote or wild places, an attribute very similar to the Scottish Grey Man. These Wildmen of the Roman bestiary were quite real and a tangible part of the physical world.

In fact, in 86 B.C., a sleeping satyr was reportedly captured at Durres, now a region of modern day Albania, and brought before the Roman general, Sulla. This animal was described as making a noise similar to that of a horse and a goat, which may explain also why these creatures were depicted as part goat. Interestingly, a fragment of a skull that was of a Neanderthal, and other skeletal remains of the *Homo sapiens neanderthalensis* were discovered quite near this site. Was it possible that the Neanderthal was still alive, living in the remote valleys of the Caucasus mountains, and these lingering groups started the satyr tradition? If this speculation has any credence, it would be quite possible that the Neanderthal, wearing the cultural mask of the satyrs, ranged into Europe within historical times. A Carthaginian bowl from Praeneste in North Africa depicts an animal similar to a satyr, so perhaps the European Wildman inhabited the Atlas Mountains as well.

Of course, mainstream science disputes these claims and claim that many Wildman sightings had their genesis in distorted accounts of apes, and these encounters contributed to both the ancient and medieval conception of the Wildman. In his *Natural History*, Pliny the Elder describes a race of silvestres, meaning creatures of the woods, which lived in India. The subcontinent of India has long been the habitation of reputed Wild- men. These silvestres were said to have humanoid bodies but were

covered in fur, had fangs, and had no capacity to speak. Zoologists maintain that this description fits gibbons indigenous to the area. The ancient Carthaginian explorer, Hanno the Navigator, circa 500 BC reported an encounter with a tribe of savage men and hairy women in what may have been Sierra Leone. Through interpretation, the name of "Gorillae" was given to these Wildmen, and this story much later gave rise to the name of the gorilla species and could indeed have been an account of a great ape. Similarly, the Greek historian Agatharchides describes creatures, which some researchers tracking bigfoot through history believe were chimpanzees, as tribes of agile, promiscuous "seed-eaters" and "wood-eaters" living in Ethiopia. But it may be possible that these ape creatures were not known apes, but perhaps remnant populations of Neanderthal or possibly, following the theory of Grover Kranz, an extant group of *Gigantopithecus*.

It is possible that the popular folklore of the Wildman has its origin from a cultural memory of agricultural peoples living alongside relic hominids in the Neolithic or perhaps much later. The Roman writer Tacitus, who lived from 57-117 AD, even describes the Fenni of eastern Europe as primitive foragers at the end of his treatise known as *Germania*, indicating these creatures were still active in the remotest parts of Europe during the 1st century AD. The term Fenni seems to have been a form a protoGermanic word denoting "wanderers" or "hunting folk." It seems to suggest a hunter/gatherer culture, does it not? Tacitus describes the Fenni thusly:

In wonderful savageness live the nation of the Fenni, and in beastly poverty, destitute of arms, of horses, and of homes; their food, the common herbs; their apparel, skins; their bed, the earth; their only hope in their arrows, which for want of iron they point with bones. Their common support they have from the chase, women as well as men; for with these the former wander up and down, and crave a portion of the prey. Nor other shelter have they even for their babes, against the violence of tempests and ravening beasts, than to cover them with the branches of trees twisted together; this a reception for the old men, and hither resort the young. Such a condition they judge more happy than the painful occupation of cultivating the ground, than the labour of rearing houses, than the agitations of hope and fear attending the defense of their own property or the seizing that of others. Secure against the designs of men, secure against the

malignity of the Gods, they have accomplished a thing of infinite difficulty; that to them nothing remains even to be wished.

Could this description be a very real account of a remnant population of a group of hominids believed extinct? If so, then the Wildman has stepped out of the liminal zone and into reality.

The folklore of the Wildman is found widely across time and geography in Northern and Eastern Europe, and may predate the first written records considerably, as many traditional figures do. The question is whether these Wildmen that we have thus seen, ranging from Babylon to Europe, are the folk-memory of a creature that we now know as Bigfoot, an incarnation of past interactions with the last foraging societies of Europe? Does Bigfoot solely dwell in the gray matter of the mind, or did it indeed live in the forests of the Classical world? And does this creature live now?

CHAPTER 6

THE DARK AGES AND THE SHADOW OF THE WILDMAN

The Dark Ages was an appropriate time for the further evolution of the Wildman. The Roman Empire crumbled from the debauchery of civilization and ultimately fell to the hands of the barbarians who were often seen as Wildmen themselves. The Dark Ages is a term of historical periodization traditionally meaning the Early Middle Ages. It emphasizes the demographic, cultural and economic deterioration that occurred in Western Europe following the decline of the Roman Empire. The structuralism that shaped society was very binary; it was a worldview of light-versus-darkness imagery to contrast the tumultuous "darkness" of the period with Christian apocalyptic concept of "light." This period is characterized by a relative scarcity of historical and other written records at least for some areas of Europe, rendering it rather obscure to historians. Since the 20th century, this Dark Ages epoch is frequently applied to the era from approximately

the 5th–10th century. And the Dark Ages, for sure, had its Wildmen.

As the name implies, the key characteristic of the Wildman is, well, his wildness. "Civilized" people regarded the primitive Wildmen as beings of the wilderness, and as such represent the antithesis of civilization. Scholar Dorothy Yamamoto has noted in her brilliant work, *The Boundaries of the Human in Medieval English Literature*, that the "wilderness" inhabited by the Wildman does not truly indicate a place totally beyond human reach, but rather the liminal zone at the edge of civilization, the place inhabited by

hunters, criminals, religious hermits, herdsmen, and others who frequent the margins of human activity. From the earliest times, contemporary sources associated Wildmen with hairiness; by the 12th century they were almost invariably described as having a coat of hair covering their entire bodies except for their hands, feet, faces above their long beards, and the breasts and chins of the females. As society collapsed, the demarcation between the human and the animal blurred. This is illustrated in the figure of the Viking, who rose to prominence in this age, filling the void left by a decentralized governing system. These Vikings themselves were often considered Wildmen by the civilized cultures with which they interacted.

Vikings were Germanic Norse seafarers, speaking the Old Norse language, who raided and traded from their Scandinavian homelands across wide areas of northern and central Europe, as well as European Russia, during the late 8th to late 11th centuries. The term is also commonly extended in modern English and other vernaculars to the inhabitants of Viking home communities during what has become known as the Viking Age. This period of the violent Norse expansion constitutes an important element in the Dark Age history of Scandinavia, the British Isles, Ireland, France, Russia, and Sicily. But raping and pillaging is not the only aspect of these Viking raiders. They were also a culture who remembered history through an elaborate oral tradition. And part of that tradition included the Wildman.

The Vikings were attempting to find their place in the world. The Dark Ages was a clash of cultures. It was also a clash of traditional paganism and Christianity. Out of this storm came the epic poem entitled *Beowulf*, which is a masterpiece of the written word formed out of the oral tradition. Written in England in roughly 800, it documents a much older oral tradition that was told around the fires of Scandinavia. It is a story of civilized heroes and Wildmen; in essence, it is a tale of good and evil. This is, from Structuralism's point of view, a completely binary tale of the civilized against the uncivilized. But it is the details, the nuisances, which must be not only studied but delineated, to get to the very heart of the character of Grendel, the quintessential Wildman.

So what are we to make of the character of the Grendel? Indeed, because his exact appearance is never directly described in Old English by the original *Beowulf* poet, he has become a literary enigma. Without question, much of Grendel's attributes come out of the Judeo-Christian milieu that was slowly transforming the Viking out of paganism. The poem describes

his descent from the Biblical Cain, who was the first murderer recorded in the Old Testament. Coming out of that Hebraic tradition, Grendel was undoubtedly informed by the notions of the giants and Nephilim that we have already examined earlier in this book. But there is also the inherent pagan element to this creature, a being coming out of the world inhabited by nature spirits.

Grendel comes from the root word meaning “to thunder.” This could indeed allude to its terrifying rage, but at a very basic level, this could be simply a description of the sound the creature made. This could be a folk memory passed on to us through tradition, of the vocalization of a Wildman heard in the regions of Denmark. Of course this is reckless speculation, but consider that the scholar Peter Dickinson argued that the distinction between man and beast at the time this poem was written in the Dark Ages was simply man's bipedalism. This is extremely pertinent in our study. Grendel walks on two legs, a requirement to be considered a man, but he is not considered by man as one of their own. What was this Grendel then? It was man-shaped, lived in the forests and abided in the swamps, made a sound as if it were thunder, and approached civilization only under the cover of darkness. Well, to me, this seems like the eyewitness account of a modern Bigfoot sighting! Grendel is also referred to as a Sceaðugenga, or a “shadow walker” or a “night goer” given that the monster was repeatedly described as moving at night, shrouded by the darkness. There is something very modern to this ancient creature, and that is because it is so similar to the sightings of the North American creature that is known by the vulgarized name of Sasquatch. The *Beowulf* poet is describing a huge, forest dwelling man-beast covered in hair.

The great poet, Seamus Heaney, in his translation of *Beowulf*, translates the poem's lines 1351–1355 to indicate that Grendel is vaguely human in shape, though much larger:

**... the other, warped
in the shape of a man, moves beyond the pale bigger than any man,
an unnatural birth called Grendel by the country people
in former days.**

Heaney's translation of lines 1637–1639 also notes that Grendel's disembodied head is so large that it takes four men to transport it. Without question, this is a veritable giant. Furthermore, in lines 983–989, when

Grendel's torn arm is inspected, Heaney describes it as being covered in impenetrable growths:

**Every nail, claw-scale and spur, every spike and welt on the hand of
that heathen brute was like barbed steel. Everybody said
there was no honed iron hard enough
to pierce him through, no time proofed blade that could cut his
brutal blood caked claw.**

We know by the rule of structuralism that Grendel is “the other.” It visits the civilized world to wreak havoc. In this way, there is a connection not only with Bigfoot, but also with another creature called the troll.

In the rich tapestry of Scandinavian folklore, trolls were defined as a type of elemental being. Numerous tales are recorded concerning trolls in which they are frequently described as very strong but uncivilized, and, at times, described as man-eaters and as turning to stone upon contact with sunlight. The man-eating attribute has as its antecedent the cannibalistic giants found in myths from the *Epic of Gilgamesh* through the Greco-Roman period. The motif of turning to stone whenever making contact with light is, in my opinion, a simple explanation for why these creatures were never seen during the day. Their elusive nature, if they were (or are) real, meant that they, like the Grendel, travelled under the cover of darkness. However, trolls are also attested as looking much the same as human beings, without any particularly hideous appearance about them, but they live far away from human habitation. Where they differ, John Lindow states in his 1978 study, entitled, *Swedish Folktales and Legends*, is that trolls are not Christian. This would make them pagan, which comes from the root word meaning “country dweller.” In other words, the troll was considered an uncultured primitive.

Trolls were dangerous creatures, and were often said to partake in an activity known as *bergtagning*, which literally means “mountain-taking.” We would translate this as kidnapping. It is an interesting connection, in all the stories we have examined thus far, that even though 3,000 years separate the *Epic of Gilgamesh* to *Beowulf*, the forced intercourse of the Wildman perpetrated against human women is a hallmark of this being.

John Lindow notes that the etymology of the word “troll” remains uncertain; yet he defines trolls in later Swedish folklore as “nature beings” and as “all-purpose otherworldly being[s], equivalent, for example, to

fairies in Anglo-Celtic traditions". Lindow directly compares the trolls of the Swedish folk tradition to the menacing Grendel.

Trolls are indeed denizen of the liminal regions. Some types of trolls are attested as living in burial mounds and in the isolated mountains in Scandinavian folk tradition. According to the research compiled by Peter Narv  ez in his 1997 work, *The Good People: New Fairylore Essays*, in Denmark, these beings are recorded as troldfolk ("troll-folk"), bjergtrolde ("mountain-trolls"), or bjergfolk ("mountain-folk"). Trolls may be described as small, human-like beings or as tall as men depending on the region of origin of the story.

In Norwegian tradition, similar tales may be told about the larger trolls and the Huldrefolk ("hidden-folk") yet a distinction is made between the two. The use of the word trow in Orkney and Shetland, to mean beings which are very like the Huldrefolk in Norway may suggest a common origin for the terms. The word troll may have been used by pagan Norse settlers in Orkney and Shetland as a collective term for supernatural beings who should be respected and avoided rather than worshiped. They are an element of nature, to be certain, but they represent the shadow in their worldview. As the Vikings adopted Christianity, these nature spirits were seen as demons. It is interesting that the Anglicized names of many of these Wildman archetypes from around the world have an ominous name attached to them. As language shapes reality, these creatures become the Mountain Devils and Devil Monkeys of the United States or the Abominable Snowman of the Himalayas.

Language shaping reality is seen elsewhere during this time in reference to other reported Wildmen. Old English glossaries record giant ogres as being a "hell devil". The wild humanoid cannibal known as the orc, popularized by JRR Tolkien, is a word made from the compound orcneas, and its original meaning designated evil spirits. But this was the Dark Ages.

Evil was a very real force in a world that was often chaotic. To the Viking imagination, goblins were creatures that made the bumps in the night. Their world was populated by man-like beasts that prowled about looking to prey on the complacent. In this guise, the Wildman is allegorical to the Devil in that it was a monstrous entity that wandered about the world looking to ruin souls.

But where these creatures real or were their merely literary devices? To get to the heart of this matter, we must travel with the Vikings across the

Atlantic and land on the shores with them as they step out of their longships and leave the first European footprint in the New World since at least the time of the last great Ice Age. It is here, in the Americas, that these sea-going marauders interact with historical Wildmen.

The term the Vikings used for these creatures was Skræling. Most archaeologists assume this was a derogatory term applied to the Inuit of eastern Canada, however we must examine this intriguing contact further. The etymology of the term Skræling is uncertain. It may mean a barbarian, which is saying a lot for a culture such as the Vikings, who were themselves often referred to by the same appellation. Intriguingly, however, the name may also mean a yell or some sort of vocalization. Grendel also had a moniker that derived from its vocalizations. And both of these characters were tormenting Wildmen.

Upon arrival on the shores of Vinland, these transatlantic explorers soon encountered the Skræling. These beings were described thusly in *The Saga of Erik the Red*:

They were short in height with threatening features and tangled hair on their heads. Their eyes were large and their cheeks broad... despite everything the land had to offer there, they would be under constant threat of attack from its prior inhabitants.

Were these Skræling only Inuit as most anthropologists suggest? Probably. But the question one must ask is why a culture that had brought Europe to its knees only remained in the New World for three years? Were Wildmen responsible for driving out the same culture that had as their warrior class the fierce berserker? Whatever the case, no other European colonization was attempted for over 500 years, when Columbus made his way through the Caribbean islands in 1492.

CHAPTER 7

THE MEDIEVAL WILDMAN AND A SHIFT IN CONSCIOUSNESS



In Suffolk in 2015, English metal detectorists found a Medieval spoon handle depicting a figure of the Wildman, a hairy, club-wielding leg- end who existed on the edges of civilization from ancient times.

An awesome find by a couple of guys with a metal detector, this little Wildman shows a hairy man-beast wielding a stereotypical club, an attribute hinted at in depictions of Wildmen since the time of the Greeks, but fully developed in the Middle Ages. Initially the stick was used

as a type of walking stick, demonstrating that the Wildman was clumsily bipedal. However, the club evolved into a weapon to inflict violence. However, in my opinion, something about the club has been overlooked. Could the club represent a means of communication? Wood-knocking is a common trait associated with Bigfoot. Were the solitary Wildmen depicted as carrying a club because it was used to transmit information in the European woods?

This 15th century AD metallic figure was declared a British national treasure. The spoon was likely owned by a person of the middle or upper class and may have been a warning about behavior, said Professor Ronald Hutton of the University of Bristol. He told the BBC that the Wildman was identified with the chaotic and the unrestrained. The Wildman was thus to be feared because he was like us but without reason. He was the polar opposite of the human being. In the Middle Ages, in an epoch called the Age of Faith, one was compelled to learn to control the bestial urges in order to enter the Kingdom of God. That is why we see the hairy Wildman depicted in manuscripts, discussed in medieval writings, and carved in stone as part of the ornamental architecture of medieval churches. The Wildman was a reminder of where we have come from and, without Grace and reason, it is a state to which we could yet return. How did the medieval imagination conjure the binary equivalent to us as a hairy Wildman? Was it because the folk memory of primitive hominids was still an aspect of the medieval oral tradition? Or could it be, quite possibly, that in the Middle Ages pockets of relic hominids still maintained a tenuous foothold in the wilds of Europe?

A Wildman is described in the *Konungs skuggsjá*, or, in English, *The King's Mirror*, written in Norway around 1250. Interestingly, this is an account from the same culture from which the Grendel character emerged. The incident follows thusly:

It once happened in that country (and this seems indeed strange) that a living creature was caught in the forest as to which no one could say definitely whether it was a man or some other animal; for no one could get a word from it or be sure that it understood human speech. It had the human shape, however, in every detail, both as to hands and face and feet; but the entire body was covered with hair as the beasts are, and down the back it had a long coarse mane like that of a horse,

which fell to both sides and trailed along the ground when the creature stooped in walking.

It should be noted that in North America, Bigfoot creatures are occasionally reported as “maned.” In a 1924 account of a “wild short man” in Sumatra, known in the native tongue as the Orang Pendek, the eyewitness stated: “The very dark hair on its head fell to just below the shoulder blades or even almost to the waist. It was fairly thick and very shaggy.” If a sighting of an actual animal did occur in this 13th century Norwegian report, this may represent a bristling of hair to display fear or territorialism. It may also signify a male of the species. While this testimony of a maned Wildman is odd, it is certainly not unheard of. Of course, this medieval passage has the typical lack of verisimilitude in the reporting of details.

Indeed, the Middle Ages was not concerned with just the facts. It was a world where the natural and the miraculous coincided. It was a world of faith, slowly evolving out of established nature paganism. This is seen in the first visual representation of the Wildman in the form of something known as the Green Man. The earliest known examples of Green Men are in the art of Classical Rome, from where the idea seems to have moved northwards, to be adopted by Christianity and spread far and wide along the pilgrimage routes.

The earliest example of a Green Man disgorging vegetation from his mouth is from St. Abre, in St. Hilaire-le-grand, in France from right around 400 AD.

The Green Man as a perceived spiritual entity that inhabited the forests vanished with the pagan religions, but not until after the Protestant Reformation, which began in earnest in 1517. By the time of his symbolic reappearance, on seventeenth century rustic memorials and eighteenth century Scottish gravestones, the emphasis had shifted from pagan elemental to the icon for Christian regeneration. For this reason, and because this figure was a pivotal part of English history, the Victorians adapted the Green Man to play a major role in their church restorations and as a decorative motif on street architecture to signify the flourishing of the English way. But yet again, the Wildman in the guise of the Green Man still has the attendant attribute of fertility attached to his meaning. The Green Man is still the source of life and a creative force in the natural world. The overt sexual allusions that were present in the figures of the giants and the

satyrs remains, but it is not so ostensibly pervasive in the Green Man. At least not so violently so.



A 1st century Roman Green Man sculpture from the occupied province that would become modern day France. Notice the pronounced nose and the accompanying vegetation.



The St. Abre Green Man. Another French figure created a little over 400 years since the above Green Man.



This medieval Green Man is from Rosslyn Church is surprisingly frightening.

IN SCULPTURE and in other artistic representations, this Wildman is depicted with a human face surrounded by vegetation or made from leaves. Branches or vines may sprout from the nose, mouth, nostrils or other parts of the face and these shoots may bear flowers or fruit, signifying regeneration. Life burst forth from this figure. Commonly used as a decorative architectural ornament, Green Men are frequently found in carvings on both secular and ecclesiastical buildings. Usually referred to when featured in artistic works on architecture as foliate heads or foliate masks, carvings of the Green Man may take many forms, naturalistic or decorative. The simplest depict a man's face peering out of dense foliage. Could this be a literal depiction of a hairy Wildman, witnessed hiding in dense undergrowth? Some of these Green Man figures may have leaves for hair, perhaps with a leafy beard. Often leaves or leafy shoots are shown growing from his open mouth and sometimes even from the nose and eyes as well. In the most abstract examples, the carving at first glance appears to be merely stylized foliage, with the facial element only becoming apparent on closer examination. The face is almost always male; for whatever reason, green women are rare. This may be because of the outward signs of masculine fertility.



16th century church architectural design. (Bolton Abbey)

"The Green Man" is also a popular name for English public houses and various interpretations of the name appear on inn signs, which sometimes show a full figure rather than just the foliate head. The satyrs, who were rumored to be so enamored by imbibing and carousing, seem to have found the perfect place to call home, hiding out incognito as they wear the mask of the Green Man. It is the same Wildman, only the name had changed.

Its appearance in churches notwithstanding, the Green Man seems to be a further development on a creature called the woodwose, or the Wildman of the woods. The woodwose is an interesting character, and viewing it at face value, its similarity to the creature we generically refer to as Bigfoot is irrefutable.

Coming out of the imagery of the wild demons that haunted the nights of the Dark Ages, the Wildman further evolves within Christianity during the Middle Ages. *The Man, Myth and Magic Encyclopedia* states: "One of the alarming creatures to be found in the forest of legend, and in the old days in the forest of reality, is a woodwose."



This Wildman, or woodwose, gargoyle seems quite primate and very ape- like. (St. Mary's Church, Carlton, England.)

The woodwose evolved out of the nature spirit of the Green Man into a flesh and blood being. It was a creature to be feared, and only the bravest knights would dare face such a being. In the Middle Ages, the woodwose was a symbol of an evil that needed to be vanquished.

This association with the natural world and the knight's quest can be found in the Arthurian legends that began to be formalized in the Middle Ages. The Green Knight of *Sir Gawain and the Green Knight* fame is certainly based on the Green Man. Elsewhere, the knight named Perceval is something of a Wildman himself, in the sense of a "natural man" or, more closely, a "noble savage," brought up close to Nature and far from civilization, so ignorant of the ways of the world that when he first sees mailed knights of Arthur's court he takes them for angels.

Another connection to the Arthurian fables is Merlin, who, the legends variously state, was driven mad and wandered the woods as a punishment for inciting war. This passage illustrates what happens when one leaves the stability and order of civilization behind. Remember, Nature has yet to be Romanticized. It was a disorienting place outside of established culture, haunted by spirits. In the Middle Ages, the woods were the abode of the pagan, beyond the influence of the Church. This is evidenced by Geoffrey of Monmouth when he recounts the Myrddin Wyllt legend in his Latin *Vita Merlini* of around 1150, though here the figure has been re-named "Merlin." According to Geoffrey, after Merlin witnessed the horrors of the battle:

...a strange madness came upon him. He crept away and fled to the woods, unwilling that any should see his going. Into the forest he went, glad to lie hidden beneath the ash trees. He watched the wild creatures grazing on the pasture of the glades. Sometimes he would follow them, sometimes pass them in his course. He made use of the roots of plants and of grasses, of fruit from trees and of the blackberries in the thicket. He became a Man of the Woods, as if dedicated to the woods. So for a whole summer he stayed hidden in the woods, discovered by none, forgetful of himself and of his own, lurking like a wild thing.

Tales of Merlin or Myrddin as the Wildman of the Woods living in the Caledonian Forest have a connection in the early Scottish tales of Lailoken, another Wildman. Could the legends of Merlin as a wild sage owe something to the Scottish tales of the Grey Man? After all, Tolkien, a keen student of the myths of the British Isles, has as a Merlin character running through *The Hobbit* and *The Lord of the Rings* trilogy named Gandalf, surnamed "the Grey." Jan Knight recounted in his book, *A-Z of Ghosts and Supernatural*, a 1925 incident that involved the noted climber J. Norman Collie. According to the renowned adventurer, he had a terrifying experience while he was alone near the summit of Ben MacDhui in Scotland in the late 1890s. Collie stated: "I began to think I heard something else than merely the noise of my own footsteps. For every few steps I took I heard a crunch, and then another crunch as if someone was walking after me but taking steps three or four times the length of my own." Collie was unable to make out the source of the noises because of mist, and continued "... [as] the eerie crunch, crunch, sounded behind me, I was seized with terror and took to my heels, staggering blindly among the boulders for four or five miles." Other climbers have also reported similar experiences, many describing uncontrollable feelings of fear and panic, some actually seeing a huge grey figure behind them, and others only hearing sounds or even succumbing to inexplicable feelings of terror while in the area. Similar panic responses have been reported in many North American Sasquatch encounters, and explanations involving infrasound or pheromones have been advanced. Cryptozoologist Karl Shuker has expressed belief that the creature is the guardian of an inter-dimensional portal in his 1997 book, *The Unexplained*. This other dimension may simply be the liminal zone of the mind. However, hallucinations and panic brought on by isolation and exhaustion, or an optical illusion similar to the

Brocken spectre, are very plausible explanations for the Big Grey Man legend. A Brocken spectre, "mountain spectre", or "glory", can occur in certain atmospheric conditions when the sun is at a particular angle. The subject's shadow can be cast onto low lying clouds around them, creating the illusion of a large shadowy humanoid figure. This is the most commonly advanced theory to explain the reported sightings. However, an optical illusion cannot explain ever reported encounter.



A frightening encounter in the Middle Ages between a knight and a woodwose, looking astonishingly like the Sasquatch depicted in the film Harry and the Hendersons. (The Fight in the Forest -Hans Burgkmair, 1503)



The clubs that these woodwose carry are rather phallic, referring to the sexual nature these beasts refuse to repress. (Albrecht Durer, 1499 .)

IN THE MATT LAMY BOOK, *100 Strangest Unexplained Mysteries*, Lamy notes a sighting in the early 1990s in which three men caught sight of a bipedal creature with an eerie, inhuman face in a forest near Aberdeen, which is located in northeast Scotland. Several weeks later, while driving through the area at night, the creature was witnessed again by the same men and ran alongside their car at speeds that reached 45 miles per hour, seemingly trying to enter the vehicle. Did these men have an encounter with the legendary woodwose, the same creature reported in this same area since the Middle Ages?

If they did, they were in good company of those who accepted these creatures and incorporated them into their works. British poet Ted Hughes, husband of Sylvia Plath, also knew of the woodwose, and he used the form

“wodwo” as the title of a poem and a 1967 volume of his collected works. Tolkien knew of this woodwose archetype, if only from a mythological perspective. The term woodwoses or simply Woses is used by J. R. R. Tolkien to describe a fictional race of wild men, which are called also Drúedain, in his books on Middle-earth. According to Tolkien's legendarium, other men, including the Rohirrim, mistook the Drúedain for goblins or other wood-creatures and referred to them as Púkelmen, a name with its roots in faerie lore meaning something akin to Goblin-men. In this final installment of his *Lord of the Rings* trilogy, in the book called *Return of the King*, the author writes that woodwoses left their natural abode to fight on the side of good against the evil that was slowly blackening the world.



A woodwose carved into a 15th century Suffolk Church.

And here Tolkien is commenting on the the myth of the Wildman which in the late medieval period takes a rather stunning turn. Once considered murderous giant ogres that ate anyone wondering in the forest, the Christianity of the Age of Faith slowly transformed these beasts into

creatures who were not primitive but in a perpetual state of grace. As the Renaissance loomed on the horizon and a dominate Catholic Church began to lose its total control over European thought, Nature was becoming a place to escape the sins of man. The Wildman was not seen as excommunicated from the Church because he was primitive and uneducated, but, rather, because of his lack of worldly knowledge, the Wildman was considered to be in direct communion with God in its purest form. I explored this similar concept of salvation concerning the mermaid in my book, *On Mermaids*. The Middle Ages transformed these once deadly sea-temptresses into continually baptized figures of salvation worthy of inclusion in church iconography. So too was the woodwose indoctrinated into Catholic culture, seen as a creature who dwelt outside of the influence of sin, living in a natural state similar to that in Eden.

Gradually, the Wildman was no longer the violent giant intent on destroying mankind. No, he pointed the way to a life that was to be emulated. Gone, too, was his promiscuous behavior. As a creature of Nature, he was a procreative innocent doing the will of God. He was sexual without sin. That was a human foible, unknown to this evolving Wildman. He was naked and hair covered, but he had a dignity that was to be respected.

And here we have the notion of the noble savage, which will be further developed in the Renaissance. The Wildman was wild because he eschewed humanity and all the trappings of that society. No longer was this creature seen as a long-haired cannibal rapist; indeed, the Wildman was often seen as the consummate family man, even shown in a parallel to the Holy Family in a Nativity scene. As the world was being civilized, so too was the Wildman.



A medieval German wood carving of a hairy Wildman.



The Wildman as the Holy Family. In this allegory, Joseph and Mary are shown as hairy woodwoses, choosing to leave the sins of humanity behind, represented by the walled city behind them. The staff held by the Wildman, once an attribute of violence or sexuality, is now a symbol of protection as he guards his wife and Child. The waters of cleansing Baptism issues from the ground. This is a scene of the new Eden, with a new Adam and a New Eve, in a state before the Fall. The Christ Child, shown as perfected humanity, suckles off the innocence of Nature.

And these images inform us still, do they not? In the Americas, Bigfoot is seen as a protective creature, a poster child for the Green Party. Because of the transformation evident in the Middle Ages do we now have our contemporary image of the amiable, gentle giant of the forest. As the Middle Ages gave way to the Renaissance, we have this poem from the 1530s, entitled “The Lament of the Wild Man about the Unfaithful World:”

We feed on wild fruit and roots, drink the clear water of springs and warm ourselves by the light of the sun. Our garment is the mossy foliage and grass which serve also as our bed and bedspreads . . . company and pleasure we find in the wild animals of the woods, for since we do them no harm, they let us live in peace. . . We exult in

brotherly love and have never had any strife among us, for each does to the other as he would want him to do to himself.

The Wildman is now something known as the Noble Savage. This is how he will be seen in the Renaissance, the next stop in our search for historical Bigfoot-like beings.

CHAPTER 8

THE NOBLE SAVAGE OF THE RENAISSANCE

The Renaissance is a unique period in European history, a time that spanned from the 14th to the 17th century, which is considered the penultimate bridge between the Middle Ages and modern history. It started as a cultural movement in Italy, and the role of the civilized man was stressed over the natural world. Humanism was the concept that propelled this era, and religion was decentralized. In this period of rebirth, the literal translation of the term Renaissance, exploration opened the world to trade and colonization. Thus the influence of the Renaissance period in the history of the Western World was to allow mankind to step into the liminal zone like never before. And as we have seen, this liminal region is where the shadowy Wildman resides.

Because the Renaissance was a rediscovery of the imagination of the Classical world, creatures like the satyrs and cannibalistic ogres stepped out of Greco Roman thought and into the vernacular of this period. Admittedly, these fantastical creatures were mostly allegories, symbols employed for particular teaching moments, but, with the advent of exploration, these creatures were also considered quite real as well, living in far flung regions of this ever-shrinking world. This was an enlightened world, but the human psyche could never completely exorcise all elements of high strangeness from even even enlightened consciousness. As Shakespeare wrote in this time span, “There are more things in Heaven and earth...than are dreamt of

in your philosophy.” And the Wildman indeed stepped out of the dream-world and onto the world stage.

The rediscovery of the giant as a literary motif can be evidenced in the French Renaissance satire commonly known by the title *Pantagruel and Gargantua*, written by Rabelais. First published in 1532, the giants are Wildmen who serve as foils to the civilized world, stepping out of the theoretic liminal zone and into the microcosm of the human world, interacting with the civilized world to hold up a mirror to us so we can see our ludicrous expression. We are creatures of fashion and falsehoods; giants, no matter how tamed, are never given to such falsehoods.

Rabelais's giants are not described as being of any fixed height, but vary in size from chapter to chapter to enable a series of astonishing images as though these were little more than tall-tales. For example, in one chapter, the giant Pantagruel is able to fit into a courtroom to argue a case, but in another the narrator resides inside Pantagruel's mouth for 6 months and discovers an entire nation living around the creature's teeth.

After the success of *Pantagruel*, Rabelais revisited and revised his source material. He produced an improved narrative of the life and acts of Pantagruel's father in *The Very Horrific Life of Great Gargantua, Father of Pantagruel*, commonly known as *Gargantua*. This volume begins with the miraculous birth of Gargantua after an 11-month pregnancy. The labor is so difficult that his mother threatens to castrate his father. The libido of the giants of past eras is now modified to become a bawdy device employed by Rabelais. When the giant Gargantua finally arrives, he calls out for ale, a very definite allusion to the satyr characters of the Greek and Roman period. After some indifferent education at home, he is sent to Paris where the crowds so annoy him that he drowns thousands of them in a flood of urine. The tables have turned; the Wildman is now interacting with the civilized world and these relations are used to show the absurd structures which hold our society together. In a commentary against the Church, the giant steals the bells of St. Anthony, but gives them back after a sophist makes ludicrously self-centered appeals for their return. Friar John then establishes the "anti-church" Abbey of Thélème, which has become one of the most notable parables in Western philosophy. It can be considered a point-by-point critique of the educational practices of the age, of blindly following religious dogma, a call for free schooling, and a defense of all sorts of notions on human nature. This is the Renaissance after all, and even

the Wildman has been exalted over the other animals. He is not fully human, by no means, but he is the Noble Savage, a concept brought to fruition in the works of Montaigne.

Michel Eyquem de Montaigne was one of the most significant philosophers of the French Renaissance, known for popularizing the essay as a literary genre. His work is noted for its merging of what Montaigne called “casual anecdotes” and autobiography with serious intellectual insight. His massive volume entitled *Essais*, translated literally as “Attempts” or “Trials,” contains some of the most influential essays ever written. Montaigne had a direct influence on writers all over the world, including Francis Bacon, René Descartes, Blaise Pascal, Jean-Jacques Rousseau, Ralph Waldo Emerson, Friedrich Nietzsche, and even Isaac Asimov. As we shall see soon enough, this work influenced the last play written by William Shakespeare. I must also point out that Montaigne and his emulator, Francis Bacon, have influenced me in my style of writing. Without *Essais*, there would be no *On Wildman: Tracking Bigfoot Through History*.

“Of Cannibals” is an essay describing the lifeways of Wildmen. In particular, Montaigne reported about how the group ceremoniously ate the bodies of their dead enemies as a matter of honor. In his work, he uses cultural relativism and compares the cannibalism to the “barbarianism” of 16th-century Europe. In these writings, the Wildmen are not our binary opposites; indeed, they are us, just in a different state of being.

In “Of Cannibals,” Montaigne approaches his subject matter with a frankness and attention to detail that pulls the reader into his argument. He is writing with the purpose of informing the European reader, illuminating the stark contrast between these two cultures as a way to enhance the flaws of his own society. Montaigne makes this point quite clear when stating:

I am not sorry that we should here take notice of the barbarous horror of so cruel an action, but that, seeing so clearly into their faults, we should be so blind to our own. I conceive there is more barbarity in eating a man alive, than when he is dead; in tearing a body limb from limb by racks and torments, that is yet in perfect sense; in roasting it by degrees; in causing it to be bitten and worried by dogs and swine (as we have not only read, but lately seen, not amongst inveterate and mortal enemies, but among neighbours and fellow-citizens, and, which is worse, under colour of piety and religion), than to roast and eat him after he is dead.

In this passage, Montaigne compares cannibalism, the "barbarous horror" of roasting and eating a dead man, to the European torture of "tearing a body limb from limb by racks and torments." By creating such a comparison, Montaigne makes it clear to his reader that it is morally more barbaric to eat a man alive than when he is dead.

The purpose, therefore, of this work is not to decry any specific cannibalistic or Western practices, but rather to convey the universal need for valor, which Montaigne describes as, "stability, not of legs and arms, but of the courage and the soul." By using such language, he is bringing the reader out of his comfort zone, conveying his central message that: "the estimate and value of a man consists in the heart and in the will: there his true honor lies." This applies even to the Wildman.

Montaigne's age was one of adventure and exploration, and many travelers returned to Europe with tales of strange and fascinating people elsewhere. During a French expedition to South America in 1557, the explorer Villegaignon encountered a tribe of cannibals in what was then called "Antarctic France" but what is now called Brazil. Some of them returned with the crew. Montaigne not only met one of these cannibals at Rouen in 1562 but also employed a servant who had spent a dozen years living among them in their native land.



The Wildman wearing the Jungian mask of the Noble Savage. This figure merges characteristics of the Green Man, the giant, and the hair covered cannibal formerly reported in accounts throughout antiquity. But this is the Renaissance, and the innate dignity of the man in the beast was slowly emerging.

FROM THIS FIRSTHAND KNOWLEDGE, Montaigne in “Of Cannibals” reverses the egocentric European belief in the superiority of Western culture. Not simple, ignorant, and barbarous as some would insist, cannibals live in harmony with nature, employ useful and virtuous skills, and enjoy a perfect religious life and governmental system. Instead, it is the European who has bastardized nature and her works, while the so-called savage lives in a state of purity. Much like American author Herman Melville, who later chronicled his life among the cannibals in *Typee: A Peep at Polynesian Life* (1846), Montaigne sees more barbarous behavior among his immediate neighbors.

As evidence, Montaigne cites everything from language usage to architecture. The cannibals have, he says, “no words for lying, treachery, dissimulation, avarice, envy, and other vices. They have no slaves, no distinctions between rich and poor, and no mania...”

William Shakespeare was able to shed light on the universality of the human condition as well. He was the quintessential Renaissance man, mining the traditions of the past to form images that nearly 500 years after being written and performed seem quite modern. Most of Shakespeare’s

famous works concern kings and queens, the faults of the nobles being brought to light to illustrate that they are not stainless paragons of virtue but sinful schemers on the human stage. However, that is not to say all of Shakespeare's 37 plays are concerned with royalty. Indeed, we even have sightings of the Wildman in several of his works.

In Shakespeare's *The Winter's Tale*, we see the dance of the twelve "Satyrs" at a rustic sheep-shearing event, prepared by a servant's breathless account:

Masters, there is three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair, they call themselves Saltiers, and they have a dance which the wenches say is a gallimaufrey of gambols...

The Jungian sexual energy of the psychic libido of the Wildman is still present in the dance of the satyrs, but these Wildmen are more recognizable and less elusive than in previous accounts. Shakespeare may have been inspired by the episode in Ben Jonson's masque, entitled *Oberon, the Faery Prince*, where the satyrs have "tawnie wrists" and "shaggy thighs"; they "run leaping and making antique action." In Jonson's play, the Wildman is at home in the faerie world of the Goblin Universe, but, like faeries, these Wildmen occasionally were seen in our corporeal world. The archetype of the Wildman may have evolved into the Noble Savage in the Renaissance, but it was still an inhabitant of a world separate from ours. In Shakespeare's *A Midsummer Night's Dream* illustrates that the forest realm is a place of chaos, a liminal region where faeries hold court, and a place beyond our world. If humans are foolish enough to trespass into this "otherworld," you would become dizzyingly disoriented and fall prey to all matter of mischief and mayhem. The forest was still the binary opposition to civilization.

Nowhere is this concept of the Noble Savage and the uncivilized world in direct opposition to the civilized world made more obvious than in the last of Shakespeare's play, *The Tempest*. This was the last of the Bard's play, written in 1611. It is also the only Shakespearean play set in the New World. Like the Viking's bewildering interactions with the Wildmen in Vinland in 1000 AD, *The Tempest* is about conflict between two cultures. This play is based upon an actual 1610 ship wreck by a Virginia Company vessel known as the *Sea Venture* in Bermuda. The survivors make their way to land and discover the island is a magical realm where a very real Wildman lives. This Wildman is called Caliban.

Caliban is certainly a play on the word cannibal. He is a subjugated creature, a natural creature of the isle who is enslaved by the Europeans. Caliban is an archetypal “savage” figure in a play that is much concerned with colonization and the controlling of wild environments. Caliban and Prospero have different narratives to explain their current relationship. Caliban sees Prospero as purely oppressive while Prospero claims that he has cared for and educated Caliban, up until Caliban tried to rape Miranda. Shakespeare is mining the past to inform his Renaissance Wildman. Although educated to a degree and able to speak, his animalistic sexual urges are still inherent in this creature. The gift of language, in the world inhabited by Prospero and Miranda, is a means to knowing oneself, a method of shaping and creating reality. However, Caliban has an opposing view of this gift. Self-knowledge for Caliban is the realization of being enslaved.

This island's mine,

**Which thou takest from me. When thou camest first, Thou
strokedst me and madest much of me, wouldst give me Water with
berries in't, and teach me how To name the bigger light, and how the
less,**

**That burn by day and night: and then I loved thee And show'd thee
all the qualities o' the isle,**

The fresh springs, brine-pits, barren place and fertile:

Cursed be I that did so! All the charms

**Of Sycorax, toads, beetles, bats, light on you! For I am all the
subjects that you have,**

**Which first was mine own king: and here you sty me In this hard
rock, whiles you do keep from me**

The rest o' the island.

This is an enlightened commentary on colonization. With the power of language, Caliban is a Wildman able to express his state of being. Words and their meaning are a constant reminder of how he is different from Miranda and Prospero and how they have changed him from what he was. Caliban's only hope for an identity separate from those who have invaded his home is to use what they have given him against them.

Although the colonists have enslaved Caliban, they are also dependent on this Wildman. These same Europeans are literally out of their element, they rely on the nature elemental Caliban to provide for them.

**I prithee, let me bring thee where crabs grow; And I with my long
nails will dig thee pignuts; Show thee a jay's nest and instruct thee how
To snare the nimble marmoset; I'll bring thee**

**To clustering filberts and sometimes I'll get thee Young scamels
from the rock.**

Caliban knows how to survive in a world, unfettered by commerce or the established morals and mores of culture. In the end, he becomes a Machiavellian like those who have enslaved him. He is, unfortunately enculturated. He longs to be wild, but once biting from the apple of civilization, one is banned forever from the idyllic simplicity of Eden. Yes, Caliban went from a Natural, an English term for the indigenous inhabitants of the New World, and became just another creature that has fallen from grace.

In this age of discovery and science, world conquest and flowering of literature, we find the archetypal Wildman still alive and well. But this shadow was not the same. He was still obscure, to be sure, and his elusive



A very wild representation of Caliban in a 20th century portrait of the Shakespearean character. He is a vestige of nature hoping to find a niche in this brave new world. (Charles Buchel, 1904.)

QUALITIES REMARKABLY INTACT. But this hairy hominid stepped out the liminal zone and entered not just the fringes of society, but practically burst onto the scene. Of course, the Wildman was a literary device that drew on the Classics, this being the Renaissance and all. But we see the notion of the Noble Savage inherent in this creature. The Wildman may be a blood-thirsty cannibal, but there was still a hint of innocence to him. Like never before, this creature was the mirror in which we saw the absurdity of our structured world. We have our society, with all of its problems and shortcomings, and the Wildman has his, which is basically a life unfettered. Our culture—the enlightened ruling elite—are the ones that institutionalize the chains and shackles. The Wildman, like never before, is seen with not only a sense of deference, but also with a Romantic longing to be part of his natural world. He had come to represent the freedom found in nature.

CHAPTER 9

THE WILDMAN AS CRYPTID-- THE MODERN BIGFOOT

Nature is a Romantic notion for many. Ask anyone that lives in the city. It has been so marginalized by the cultures of the Western world that we now have to pay admission to see it. Nature is sequestered, held hostage in national parks where families and see the sights from the safety and security of their car. Nature is not luxurious. It is unforgiving and merciless. It is the cradle of our birth, to be sure, but it is also something we never want to return to. Or do we?

As we consider the nature of the Wildman, we are brought back to my old pal, Bigfoot. What does he represent? Is he nothing more than the bouncy image on the grainy Patterson-Gimlin film, or is he more. Does he deserve greater consideration? Well, let us examine this important piece to the puzzle. Many people outside of the research field believe that stories of Bigfoot, the gigantic hairy man-like creature with huge feet, originated in the Pacific Northwest. The root of the name Sasquatch may have, but in no way were sightings in the Pacific Northwest the first accounts of such a creature. You see, early settlers in the South reported encounters with strange, Sasquatch-like monsters long before the first recorded sightings in Oregon or in Washington. In 1782, there is a bit of a sacred legend in Kentucky of a young Daniel Boone encountering a Wild Man in the wild forests of that state and killing the creature. This report dates back to when America was newly independent, so it is possible and even feasible that this tale is merely hero making, but why would people fashion such an

encounter with something most people consider ludicrous? Well, simply, it is because those hearing this story two and a half centuries ago would not have doubted the possibility of such a meeting between man and the unexplained! The world around them was still wild and fraught with dangers. Actually, a Wildman seems quite a realistic character. As people encroached into the wilderness of Arkansas, pushing their settlements deeper into the old-growth woods and their hunt for game even deeper into the mossy abyss, these early frontier families often bumped into a big hairy mystery that defied rational explanation. One of the most bizarre series of events surrounded a creature called the "Wild Man" by newspapers of the 1840s. What else were reporters to call it, after all?

The earliest known recorded sightings of this Southern Wildman took place in the months of February and March in 1846, in the Crowley's Ridge area of eastern Arkansas. Stories about the creature's appearance were carried in newspapers across the nation, the *Baltimore Sun* reporting on March 13, 1846, that "his track measures 22 inches, his toes are as long as a common man's fingers, and in height and make, he is double the usual size." Other reports followed, with a second surge of news coverage taking place in 1851. The New Hampshire *Patriot and State Gazette*, on May 29th of that same year, reported that there was an expedition mounted out of Memphis to hunt for "the wild man." The news story went on to say that this monster was reported to be "of gigantic size and covered with hair." The same newspaper followed with a front page account on June 5th, quoting the *Memphis Enquirer* as its source for a report that this Wildman had been seen chasing a herd of cattle:

...He was of gigantic stature, the body being covered with hair, and the head with long locks that fairly enveloped his neck and shoulders... The "wild man" after looking at them deliberately for a short time, turned and ran away with great speed, leaping from 12 to 14 feet at a time.

This *Enquirer* account noted that the monster had been seen in St. Francis, Greene and Poinsett Counties for 17 years, a statement that indicates that now lost reports may have been made as early as 1834. Col. David C. Cross and Dr. Sullivan of Memphis may well have been the first Bigfoot hunters in American history, for it was these two men that led the hunt out of Memphis. There is no known extant account of the outcome of

that hunt, so we may never know if they encountered a ‘Squatch in those woods.

Another round of accounts appeared in the nation's newspapers in 1856. On January 3rd of that year the *Pittsfield Sun* reported:

A wild man, seven feet high, is stated to be roam-into the wilderness of Arkansas, pushing their settlements deeper into the old-growth woods and their hunt for game even deeper into the mossy abyss, these early frontier families often bumped into a big hairy mystery that defied rational explanation. One of the most bizarre series of events surrounded a creature called the "Wild Man" by newspapers of the 1840s. What else were reporters to call it, after all?

The earliest known recorded sightings of this Southern Wildman took place in the months of February and March in 1846, in the Crowley's Ridge area of eastern Arkansas. Stories about the creature's appearance were carried in newspapers across the nation, the *Baltimore Sun* reporting on March 13, 1846, that "his track measures 22 inches, his toes are as long as a common man's fingers, and in height and make, he is double the usual size." Other reports followed, with a second surge of news coverage taking place in 1851. The New Hampshire *Patriot and State Gazette*, on May 29th of that same year, reported that there was an expedition mounted out of Memphis to hunt for "the wild man." The news story went on to say that this monster was reported to be "of gigantic size and covered with hair." The same newspaper followed with a front page account on June 5th, quoting the *Memphis Enquirer* as its source for a report that this Wildman had been seen chasing a herd of cattle:

...He was of gigantic stature, the body being covered with hair, and the head with long locks that fairly enveloped his neck and shoulders... The "wild man" after looking at them deliberately for a short time, turned and ran away with great speed, leaping from 12 to 14 feet at a time.

This *Enquirer* account noted that the monster had been seen in St. Francis, Greene and Poinsett Counties for 17 years, a statement that indicates that now lost reports may have been made as early as 1834. Col. David C. Cross and Dr. Sullivan of Memphis may well have been the first Bigfoot hunters in American history, for it was these two men that led the hunt out of Memphis. There is no known extant account of the outcome of

that hunt, so we may never know if they encountered a ‘Squatch in those woods.

Another round of accounts appeared in the nation's newspapers in 1856. On January 3rd of that year the *Pittsfield Sun* reported:

A wild man, seven feet high, is stated to be roam-ing through the great Mississippi bottom in Arkansas. Numerous travelers and hunters have asserted that they have seen him, but none have been able to get near enough to give particulars concerning the strange being.

It seems that Bigfoot, in the guise of the Wildman, was making headlines over a century before the tabloids existed.

Not all of these early Wildman accounts were from the dismal swamps of eastern Arkansas, to be sure. A fairly bizarre account appeared in the papers of May of 1856 reporting a sighting in April on the upper Red River and noting that the creature had also been seen in Northern Louisiana. According to this version, which appeared in the Wisconsin *Patriot* on May 10, 1856, the Wild Man was spotted breaking the ice of a frozen lake. He was "covered with hair of a brownish cast" and was described as being "well muscled." A party of men mustered from Louisiana had gone into the wilderness on horseback to find the creature in the hopes of capturing it. One man from this group had gone ahead of his fellow hunters and decided to try to take the monster on his own. This was not a good idea:

...As soon...as the wild man saw the horse and rider, he rushed frantically toward them, and in an instant dragged the hunter to the ground and tore him in a most dreadful manner, scratching out one of his eyes and injuring the other so much that his comrades despair of the recovery of his sight, and biting large pieces out of his shoulder and various parts of his body.

In perhaps the most bizarre part of the story, this territorial Wildman supposedly made off with the injured man's horse. The hunter's friends set off in pursuit, joined by a party of Choctaw Indians that happened to be in the area. The chase led up into the Ouachita Mountains, then covered in snow from a particularly brutal winter, where the pursuers failed to capture their elusive prey.

Stories of a gigantic, hair-covered, man-like creature are told in Arkansas to this day, notably in the Ouachita and Ozark mountains and in the swamps of the Mississippi and Red Rivers. The famed Boggy Creek Monster is just one modern manifestation of the Wildman archetype.

We see this theme repeating itself over and over again—modern Man encountering and combating an ancient chaos. In my home state of Pennsylvania, there was a report in a newspaper article, printed April 24th in the *Indiana Weekly Messenger* from Indiana County in Western Pennsylvania of a trapper who talked about encountering a Wildman. And we must remember, the Eastern United States was far more developed than southern Appalachia. To put this in perspective, 45 miles from where this trapper was said to have his encounter, the Pittsburgh Pirates had already been playing professional baseball for nearly a decade! This was not, in anyway, an uncivilized region. And those writing about these creatures were also not uneducated hillbillies. In fact, a former President even recounted a story of the Wildman!

Theodore Roosevelt, good 'ol Teddy himself, immortalized on Mount Rushmore, an avid hunter and world explorer, wrote a very interesting chapter in his 1893 book, entitled *The Wilderness Hunter*. In this excerpt, Roosevelt wrote about a strange encounter near the Salmon River in Idaho:

Frontiersmen are not, as a rule, apt to be very superstitious. They lead lives too hard and practical, and have too little imagination in things spiritual and supernatural. I have heard but few ghost stories while living on the frontier, and those few were of a perfectly commonplace and conventional type. But I once listened to a goblin-story, which rather impressed me.

A grizzled, weather beaten old mountain hunter, named Bauman who, born and had passed all of his life on the Frontier, told it the story to me. He must have believed what he said, for he could hardly repress a shudder at certain points of the tale; but he was of German ancestry, and in childhood had doubtless been saturated with all kinds of ghost and goblin lore. So that many fearsome superstitions were latent in his mind; besides, he knew well the stories told by the Indian medicine men in their winter camps, of the snow-walkers, and the specters, [spirits, ghosts & apparitions] the formless evil beings that haunt the forest depths, and dog and waylay the lonely wanderer who after nightfall passes through the regions where they lurk. It may be that when overcome by the horror of the fate that befell his friend, and when oppressed by the awful dread of the unknown, he grew to attribute, both at the time and still more in remembrance, weird and elfin traits to what was merely some abnormally wicked and cunning wild beast; but whether this was so or not, no man can say.

When the event occurred, Bauman was still a young man, and was trapping with a partner among the mountains dividing the forks of the Salmon from the head of Wisdom River. Not having had much luck, he and his partner determined to go up into a particularly wild and lonely pass through which ran a small stream said to contain many beavers. The pass had an evil reputation because the year before a solitary hunter who had wandered into it was slain, seemingly by a wild beast, the half eaten remains being afterwards found by some mining prospectors who had passed his camp only the night before. The memory of this event, however, weighted very lightly with the two trappers, who were as adventurous and hardy as others of their kind. They took their two lean mountain ponies to the foot of the pass where they left them in an open beaver meadow, the rocky timber-clad ground being from there onward impracticable for horses. They then struck out on foot through the vast, gloomy forest, and in about four hours reached a little open glade where they concluded to camp, as signs of game were plenty.

There was still an hour or two of daylight left, and after building a brush lean-to and throwing down and opening their packs, they started upstream. The country was very dense and hard to travel through, as there was much down timber, although here and there the somber woodland was broken by small glades of mountain grass. At dusk they again reached camp. The glade in which it was pitched was not many yards wide, the tall, close-set pines and firs rising round it like a wall. On one side was a little stream, beyond which rose the steep mountains slope, covered with the unbroken growth of evergreen forest. They were surprised to find that during their absence something, apparently a bear, had visited camp, and had rummaged about among their things, scattering the contents of their packs, and in sheer wantonness destroying their lean-to. The footprints of the beast were quite plain, but at first they paid no particular heed to them, busying themselves with rebuilding the lean-to, laying out their beds and stores and lighting the fire. While Bauman was making ready supper, it being already dark, his companion began to examine the tracks more closely, and soon took a brand from the fire to follow them up, where the intruder had walked along a game trail after leaving the camp. When the brand flickered out, he returned and took another, repeating his inspection of the footprints very closely. Coming back to the fire, he stood by it a minute or two, peering out into the

darkness, and suddenly remarked, "Bauman, that bear has been walking on two legs."

Bauman laughed at this, but his partner insisted that he was right, and upon again examining the tracks with a torch, they certainly did seem to be made by but two paws or feet. However, it was too dark to make sure. After discussing whether the footprints could possibly be those of a human being, and coming to the conclusion that they could not be, the two men rolled up in their blankets, and went to sleep under the lean-to. At midnight Bauman was awakened by some noise, and sat up in his blankets. As he did so his nostrils were struck by a strong, wild-beast odor, and he caught the loom of a great body in the darkness at the mouth of the lean-to. Grasping his rifle, he fired at the vague, threatening shadow, but must have missed, for immediately afterwards he heard the smashing of the under wood as the thing, whatever it was, rushed off into the impenetrable blackness of the forest and the night.

After this the two men slept but little, sitting up by the rekindled fire, but they heard nothing more. In the morning they started out to look at the few traps they had set the previous evening and put out new ones. By an unspoken agreement they kept together all day, and returned to camp towards evening. On nearing it they saw, hardly to their astonishment that the lean-to had again been torn down. The visitor of the preceding day had returned, and in wanton malice had tossed about their camp kit and bedding, and destroyed the shanty. The ground was marked up by its tracks, and on leaving the camp it had gone along the soft earth by the brook. The footprints were as plain as if on snow, and, after a careful scrutiny of the trail, it certainly did seem as if, whatever the thing was, it had walked off on but two legs.

The men, thoroughly uneasy, gathered a great heap of dead logs and kept up a roaring fire throughout the night, one or the other sitting on guard most of the time. About midnight the thing came down through the forest opposite, across the brook, and stayed there on the hillside for nearly an hour. They could hear the branches crackle as it moved about, and several times it uttered a harsh, grating, long-drawn moan, a peculiarly sinister sound. Yet it did not venture near the fire. In the morning the two trappers, after discussing the strange events of the last 36 hours, decided that they would shoulder their packs and leave the valley that afternoon. They were the more ready to do this because in spite of seeing a good deal of game

sign they had caught very little fur. However it was necessary first to go along the line of their traps and gather them, and this they started out to do. All the morning they kept together, picking up trap after trap, each one empty. On first leaving camp they had the disagreeable sensation of being followed. In the dense spruce thickets they occasionally heard a

glee, occasionally rolling over and over it; and had then fled back into the soundless depths of the woods.

Bauman, utterly unnerved and believing that the creature with which he had to deal was something either half human or half devil, some great goblin-beast, abandoned everything but his rifle and struck off at speed down the pass, not halting until he reached the beaver meadows where the hobbled ponies were still grazing. Mounting, he rode onwards through the night, until beyond reach of pursuit.

I think you will agree this is a very interesting and sober retelling of a wilderness encounter with a, what Roosevelt calls, a goblin. A goblin, in this context, refers to something malevolent and possibly even supernatural. Even on the edge of the 20th century, on the verge of airplanes and rocket ships, television and the internet, all inventions less than a 100 years from realization, we have a former President including this incident in his book. Why? Well, because it demonstrated that America was not yet tamed. And, in a very real way, I think this thought made Teddy a very happy man.

So we are again left with the question—what do we make of the Wildman? Wildmen stories, as we have seen, are actually found among the indigenous peoples all over the world. The late Grover Krantz left us with this insight when he wrote: "Native stories that can confidently be related to the sasquatch occur throughout the Pacific Northwest. Their distribution corresponds to the area where White Man accounts are concentrated." In other words, before we saw them, the Native Americans knew they were there. And these indigenous tongues gave us the bastardized name for this Wildman—Sasquatch. According to David Daegling, in his book *Bigfoot Exposed: An Anthropologist Examines America's Enduring Legend*, the legends existed before there was a single name for the creature, and that similar stories of Wildmen are found on every continent except Antarctica. Ecologist Robert Pyle argues that most cultures have human-like giants in their folk history: "We have this need for some larger-than-life creature."

Each language had its own name for the creature featured in the local version of such legends, and that language shaped the reality of that

creature for that particular culture. Many names meant something along the lines of "wild man" or "hairy man", although other names described common actions it was said to perform, like eating shellfish or human flesh.

Some regional versions contained more nefarious creatures, similar to the Norse Grendel. The stiyaha or kwi-kwiyai were a nocturnal race that children were told not to say the names of lest the monsters hear and come to carry off a person. This kidnapping of humans is a common element of Wildman lore, as we have seen. In 1847, Paul Kane reported stories by the native people about skooooms, a race of cannibalistic wildmen living on the peak of Mount St. Helens who abducted humans for the sole purpose of eating them.

Less-menacing versions of Wildmen also exist, such as the one recorded by Reverend Elkanah Walker. In 1840, Walker, a Protestant missionary, recorded stories of giants among the Native Americans living near present-day Spokane, Washington. The Indians said that these giants lived on and around the peaks of nearby mountains and stole salmon from the fishermen's nets. A story told to Charles Hill-Tout by Chief Mischelle of the Nlaka'pamux at Lytton, British Columbia in 1898 gives another Salishan variant of the name, meaning "the benign-faced-one".

But Wildman stories continued to be reported and collected. Local stories were compiled by a governmental Indian agent by the name of J.

W. Burns in a series of Canadian newspaper articles in the 1920s. These stories were told to him by the Sts'Ailes people of Chehalis and others. The Sts'Ailes Indian tribe maintain, as do other indigenous peoples of the region, that the Sasquatch are very real and take great offence when it is suggested that they merely legends. According to Sts'Ailes tribal eyewitness accounts, the Sasquatch prefer to avoid white men, and speak the "Douglas language", known as Ucwalmicwts. This is the language of the people at Port Douglas, British Columbia at the head of Harrison Lake. It was Burns who first borrowed the term Sasquatch from the Halkomelem word sásq'ets and used it in his articles to describe a hypothetical single type of creature reflected in the stories. Thanks to Burns, we have the basis for an ethnographic and linguistic study of the Wildman we now call Bigfoot.

So if this creature is corporeal, if it does exist outside of the Goblin Universe that comprises the liminal zone, what is it? Bigfoot proponents Grover Krantz and Geoffrey H. Bourne believed that Bigfoot could be a relict population of Gigantopithecus. According to Bourne and fellow

researcher Maury Cohen, in their 1975 study, "The Gentle Giants: The Gorilla Story," all *Gigantopithecus* fossils were found in Asia, and, as many species of animals migrated across the Bering land bridge, it is not unreasonable to assume that *Gigantopithecus* might have done so as well. If this is indeed the case, then this creature is a perfect example of an archetype of

the collective unconscious. It appears in so many cultures because it lived in so many different places. It is a part of who we are because we co-existed with this creature for millennia.

A species of *Paranthropus*, such as *Paranthropus robustus*, with its crested skull and bipedal gait, was suggested by primatologist John R. Napier and anthropologist Gordon Strassenburg as a possible candidate for Bigfoot's identity, despite the fact that fossils of *Paranthropus* are found only in Africa.

Another candidate for the Wildman is the *Meganthropus*. Michael Rugg, of the Bigfoot Discovery Museum, presented a comparison between a human, *Gigantopithecus* and *Meganthropus* skulls, reconstructions made by Grover Krantz, and favorably compared a modern tooth suspected of coming from a Bigfoot to the *Meganthropus* fossil teeth, noting the worn enamel on the occlusal surface. The *Meganthropus* fossils originated from Asia, and the tooth of the supposed Bigfoot was found near Santa Cruz, California.

Some researchers suggest Neanderthal, the *Homo erectus*, or *Homo heidelbergensis* to be the creature, but no remains of any of those species have been found in the Americas. As for the Neanderthal being a candidate, I have to strike him from the list. Neanderthals interbreed with modern humans because they were so like us. They had art and burial customs. The Neanderthal was not a drooling, hair-covered beast. To be sure, they would be viewed as Wildmen if they were in fact ever met in person, but they would in no way be mistaken for a giant Bigfoot.

So where does this leave us as we conclude our brief survey of the Wildman mythos seen throughout the various cultures of the world? In a 1996 *USA Today* article, Washington State zoologist John Crane said, "There is no such thing as Bigfoot. No data other than material that's clearly been fabricated has ever been presented." In addition, scientists cite the fact that Bigfoot is alleged to live in regions unusual for a large, nonhuman primate, such as in temperate latitudes in the northern hemisphere, such as

Florida, that is said to be home to a creature known as the Skunk Ape. I had the opportunity to pursue the legend of this creature through the alligator infested sawgrass swamps of the Everglades and I can tell you emphatically that this is no place for a 500-pound hair-covered creature to live. Alas, all scientifically recognized apes are found in the tropics of Africa and Asia.

MAINSTREAM SCIENTISTS DO NOT CONSIDER the subject of Bigfoot an area of credible science and there have been a limited number of formal scientific studies of Bigfoot. Evidence such as the 1967 Patterson–Gimlin film is not going to be accepted as evidence by science. For such bipedal cryptids, climate and food supply issues make such a creature's survival in reported North American habitats unlikely. Great apes have not been found in the fossil record in the Americas, and no Bigfoot remains are known to have been found. But I do offer a suggestion. What happens if the Wildman is an uncatalogued species of hominid that survived up until the historic era? If this conjecture is correct, and it was close enough to us genetically, it may have indeed been able to interbreed with us, as did the Neanderthal. If these mating rituals were ritualized into quasi-religious ceremonies that served a purpose of early cultures, then the archetype of the sexual giant ape-man has a precedent.

Now let us suppose that this creature, like the Neanderthal, gradually dwindled down in population, having pulled the short straw in the evolutionary lottery. But, let us also suppose that relic populations held on in remote forests around the world. If they used the Bering land bridge to North America, this theorized hominid could be the explanation for the Bigfoot creatures known in various native languages. Now, could it be possible that they still exist? Well, that is the question. A population necessary for enough genetic diversity to allow a species to survive is around 500 animals. This is evidenced in gorilla populations. Let us now extend this supposition further. If these creatures are self-aware and are consciously and intelligently elusive, relying on a nomadic lifestyle to remain hidden, then of course 500 intelligent creatures of nature could remain hidden in the landmass of North America. And in Europe and Asia as well.

This theory can explain the woodwoose and the satyr, the faun and the Yeti.

These creatures may be archetypes because they were the “other” who co-existed with us in our exodus throughout the world. Of course this is all conjecture. But how else do we explain the Wildman?



If there was no actual animal behind the sightings of North American Wildmen, how does one explain these carved stone effigies of primate heads uncovered in Washington State? Or this ceremonial mask?

CHAPTER 10

THE CURIOUS CASES OF LITTLE WILDMEN

Now we must go off on a rather miniscule tangent in our quest for the Wildman, but make no mistake about how important this part of the trek will be in shedding elucidating light on our elusive subject. Our journey thus far into the archetype of the Wildman has witnessed the ancient cultural memories of colossal creatures that have casted gigantic shadows over the earth, congealing and taking form until ultimately becoming a vital figure that is part of our collective unconscious. We have heard their fossilized howls in the night and have shuddered by the very thought of these man-like monsters that inhabit the vegetative liminal regions just beyond our grasp and comprehension.

But now let us take a meander into these same remote and impenetrable jungles and forests where another kind of uncivilized creature is said to lurk in the periphery of our shared understanding. Again, this is a hairy, bipedal, man-like creature, make no mistake. But it is the size of our quarry that is most notable. You see, there are reports throughout the world that stretch over millennia, of a diminutive being that can be referred to as a smaller relative of the lumbering Bigfoot and immense Yeti creatures said to lurk the desolate and unconquered regions of this earth. For the purpose of this book, let us refer to these creatures collectively and affectionately as Little Foots, appropriate enough as they are said to leave behind small foot imprints in the mud and witnesses report them as being rather gracile and short in build. But these are also special creatures of the imagination, as we

shall see, often associated with characteristics that seem more magical than corporeal. But whether these Little Foots are preternatural manifestations or hidden components of a natural ecosystem, their impact on humanity has left an indelible impression.

At the outset of our exploration into the figure of the Little Foot, it is interesting to note that there is quite a bit of actual mainstream scientific data relevant to this field of small hominins. Actually, there is more tangible evidence in the fossil record of these little Wildmen than of the unwieldy giants that populate cultural lore from around the world. The *Gigantopithecus*, the Asian ape that is said by some anthropologists to have stood nearly ten feet tall and weigh in at over 1000 pounds, is only known and theorized through a fragment of jaw bone and a few scant teeth. From this, anthropological science has attempted to reconstruct this man-like behemoth, fitting it together out of these few puzzle pieces to resemble something akin to our image of the North American Sasquatch. But the Little Foots have a much more verifiable existence. Fossilized remains from hominins assumed to be ancestral to *H. floresiensis* were discovered in 2014 and described in scientific journals in 2016. These remains of their bones and even their tools are from a site on Flores, one of a group of islands in the eastern part of Indonesia. This island is so tropical and heavily vegetated that the name Flores is actually derived from the word “flower,” a seemingly perfect environment for a cryptic creature to remain hidden, if indeed it did manage to survive to the modern era.

Of course, contemporary survival is conjectural and speculative, but what is certain is that such a small creature did in fact call this island of Flores home. Because the remains of this minute creature from our family of *Homo* only stood around 3 and a half feet tall, it was affectionately given the name of Hobbit, a fitting memorial to the halflings created by JRR Tolkien in 1937. The morphology of these fossil Hobbits has been interpreted as suggesting that they are derived from a population of *H. erectus* that arrived on Flores about a million years ago, which is indicated by the oldest artifacts excavated on the island, and rapidly became dwarfed, a common adaptive element seen within many species of mammals when isolated on an island. Such reduction in size may be a response to competitive pressures in an isolated ecosystem or may be achieved to take advantage of an ecological niche. This insular dwarfism, as it is called, is quite apparent in the pygmy mammoth remains uncovered in the Channel

Islands off the coast of California. Descended from a Columbian mammoth, which reached over 13 feet in height and weighed 22,000 pounds, the pygmy mammoth was reduced to only 5 and a half feet in height and weighed a comparatively mere ton and a half. But unlike its predecessor the Columbian mammoth, which died out 11,000 years ago, the pygmy mammoths were able to survive until just 3600 years ago. Could the remains found on Flores be of the descendants of once giant Wildmen that became isolated on this particular island and through the natural forces of insular dwarfism became a mere shadow of its former self? The possibility is at least plausible and, as was evidenced in the archaeological digs, the remains of these Hobbits did progressively get smaller in size in comparison to their speculated precursor. And, we must also ask ourselves, did these Hobbits survive longer than other species of *Homo* that went extinct simply because of their small size? Indeed, some folklorists suggest that this Hobbit did exist until recent times and this historical *H. floresiensis* may be connected to the folk memory of the Ebu Gogo myths which are prevalent on the island of Flores.

The Ebu Gogo are human-like creatures that appear in the indigenous mythology of the island. In the native Nage language of central Flores, *ebu* means "grandmother" and *gogo* means "he who eats anything." The term "grandmother" may refer to a cultural reference for the antiquity of these beings within the traditional memory. The dietary aspect seems to relate to an opportunistic feeder, an adaptation that would be necessary in an ecosystem such as an island. The Nage people describe this Ebu Gogo as being fast runners who stand, interestingly enough, around 4 feet tall. This size description is on par with the archaeological evidence of the Hobbit found on that very same island! The Ebu Gogo reportedly possess wide, flat noses, broad faces with large mouths, and hairy bodies.

According to Gregory Forth in his 2009 study entitled *Images of Wildman in Southeast Asia: An Anthropological Perspective*, the females also display "long, pendulous breasts." This is an extremely thought-provoking observation because the same biological feature can be seen in the infamous Patterson-Gimlin film of a purported Bigfoot creature taken in 1967. This is a biological attribute of the female Wildman?

The tales told of the Ebu Gogo also relate a curious murmuring in what may be their own sort of language. These creatures also are reported to have the ability to repeat what was said to them in a mocking fashion. This

is also very intriguing. Ronald Morehead captured the audio of an alleged group of Bigfoot in a collection of tapes now known as the Sierra Sounds, as they were recorded in the Sierra Nevada Mountains sporadically between the years 1972 to 1975. If these audio recordings are genuine, then it does seem to suggest that there is a protolanguage connected with these Wildmen in certain instances. If a semblance of language is indeed an attribute of the Ebu Gogo, then the possibility of this diminutive *Homo* surviving into modern times greatly increases. As we have seen through the archaeological data gathered on Flores, the island's Little Foot was an intelligent creature that fashioned tools, therefore language acquisition is not beyond the scope of believability.

It is certainly the belief among the Nage people that the Ebu Gogo were alive at the time of the arrival of Portuguese trading ships in the 17th century, and some hold that they survived as recently as the 20th century, but are now no longer seen. The Ebu Gogo are believed to have been hunted to extinction by the human inhabitants of Flores. The native population believe that this extermination, which culminated around seven generations ago, was undertaken because the Ebu Gogo stole food from human dwellings and kidnapped children. As we have seen elsewhere in our survey, the taking of humans is a hallmark of the Wildman reported in cultures from around the world. And the idea of modern humans killing off an entire species or race is a hallmark, unfortunately, of who *we* are as a species.

But this Hobbit is not an aberration in the legend of the Wildman. Indeed, many other small, hair-covered humanoids have been reported around the globe. Anthropologist Gregory Forth, Professor of Anthropology at the University of Alberta, Canada has stated that Wildman myths are prevalent in Southeast Asia and has investigated their linguistic and ritual roots, speculating that *H. floresiensis* may be evidence that the folktales of Ebu Gogo and similar creatures such as the Orang Pendek on Sumatra may be rooted in fact. Orang Pendek, the Indonesian meaning being akin to "short wild person," is the most common name given to a cryptid that reportedly inhabits remote, mountainous forests on the island of Sumatra. This particular Little Foot has allegedly been seen and documented for over a century by the indigenous forest tribes, the local villagers, the waves of Dutch colonists, and even by Western scientists and intrepid explorers. In fact, it was the Dutch settlers in the early 20th century who provided the

Western world with their first modern introduction to Orang Pendek-like animals in Sumatra. Two accounts in particular have been widely reported. A certain Mr. van Heerwarden, described an encounter he had while surveying land in 1923. This report was published a year later by Charles A. Smith in the *Nevada State Journal* under the tantalizing headline "Reported Find of Missing Link Will Be Probed."

This was Mr. van Heerwarden's account:

I discovered a dark and hairy creature on a branch... The sedapa was also hairy on the front of its body; the colour there was a little lighter than on the back. The very dark hair on its head fell to just below the shoulder-blades or even almost to the waist... Had it been standing, its arms would have reached to a little above its knees; they were therefore long, but its legs seemed to me rather short. I did not see its feet, but I did see some toes which were shaped in a very normal manner... There was nothing repulsive or ugly about its face, nor was it at all apeline.

Michael Cremo and Richard L. Thompson, in their book titled *Forbidden Archaeology: The Hidden History of the Human Race*, relate yet another Dutch account, this one made by Mr. Oostingh, who reportedly saw a strange creature while walking in the forest:

I saw that he had short hair, cut short, I thought; and I suddenly realized that his neck was oddly leathery and extremely filthy. "That chap's got a very dirty and wrinkled neck!" I said to myself. His body was as large as a medium-sized native's and he had thick square shoulders, not sloping at all... he seemed to be quite as tall as I. Then I saw that it was not a man. It was not an orangutan. I had seen one of these large apes a short time before. It was more like a monstrously large siamang, but a siamang has long hair, and there was no doubt that it had short hair.

The consensus among the witnesses, both local and foreign, is that the Orang Pendek is covered in short hair and stands between 3-5 feet tall. These creatures are said to be ground-dwelling, separating them from arboreal apes and monkeys. In a surprising naturalistic observation, the Orang Pendak is said to possess a divergent big toe, which is one that is separated from other toes as a thumb is from the other fingers. What is also rather exciting about the Orang Pendek is that even now reports are being made of witnessing these creatures in the forests. Debbie Martyr, a

prominent Western Orang Pendek researcher of the 20th and 21st centuries, has worked in Sumatra for over 15 years. She has interviewed hundreds of wit-

nesses, and alleges to have seen the animal personally on several occasions.

She describes the Orang Pendek thusly:

...usually no more than 85 or 90 cm in height — although occasionally as large as 1m 20cm. The body is covered in a coat of dark grey or black flecked with grey hair. But it is the sheer physical power of the orang pendek that most impresses the Kerinci villagers. They speak in awe, of its broad shoulders, huge chest and upper abdomen and powerful arms. The animal is so strong, the villagers would whisper that it can uproot small trees and even break rattan vines. The legs, in comparison, are short and slim, the feet neat and small, usually turned out at an angle of up to 45 degrees. The head slopes back to a distinct crest — similar to the gorilla — and there appears to be a bony ridge above the eyes. But the mouth is small and neat, the eyes are set wide apart and the nose is distinctly humanoid. When frightened, the animal exposes its teeth — revealing oddly broad incisors and prominent, long canine teeth.

While local Indonesian villagers of course provide the largest source of lore and information on the Orang Pendek, there are also the rather marvelous and fantastical assertions within the indigenous reports of this creature being, for lack of a better term, magical. For instance, the Orang Pendek is said to possess ghost-like behavior, alluding to its ability to materialize and vanish seemingly at will. But I believe these magical attributes are derived from possibly either witnessing or believing to witness a small elusive creature that is able to simply vanish into the cover of the thick underbrush. It would, then, seem to disappear, but actually this would simply be an intelligent use of the disorienting environment to its advantage, a rather typical strategy in the Animal Kingdom. But the Orang Pendek notwithstanding, there are other Little Foots with magical attributes that are a bit more difficult to explain.

The Menehune is one such being. This Little Foot is a small beast of Hawaiian mythology, the Menehune said to be a people, sometimes described as dwarfs in size, hair-covered with round and distended bellies, who live in the deep forests and hidden valleys of the Hawaiian Islands, far

from the eyes of humans. Some researchers have suggested that an unknown primate may be responsible for the legends of the menehune, but I think there is more in common here with the Hobbit of Flores than with a cryptid South Pacific ape. The Menehune are said to have lived in Hawaii before settlers arrived from Polynesia many centuries ago. The Menehune were also said to be superb craftsmen, and legends exist that these Menehune built temples, fishponds, roads, canoes, and houses. Some of these structures that Hawaiian folklore attributed to the Menehune still exist to this day and are frequented by tourists. The Menehune Fishpond, near Lihue, Hawaii, on Kauai, for instance, is an historic Hawaiian fishpond. Also known as Alekoko Fishpond, it has been listed on the U.S. National Register of Historic Places. If small human-like creatures are attributed to building these edifices, is it possible that Polynesian arrivals to the island discovered tools and structures they could not identify and thus mythologized the findings? After all, the little Hobbit of Flores left behind tools. But there is also the possibility that when Polynesians did arrive to the island chain a scant 2400 years ago, they did not find it completely unpopulated.

In Martha Beckwith's *Hawaiian Mythology*, there are references to other forest dwelling races known to have inhabited the islands at the time of first contact with the Polynesian culture. The Nawao were robust wild hunters found on the islands. Is it possible that this other race described in native folklore may be a folk memory of extant species of relict hominins still uneasily co-existing in the South Pacific? And could it be that this remnant population of giant Nawao could be the lineage from which the Menehune descended, succumbing to insular dwarfism as they changed and adapted?

The very name Menehune means something akin to “lowly people.” Many researchers take the meaning of the name to imply that these Menehune were simply Polynesians of a lower social status. Interestingly, the name Nephilim which we encountered in the section of this book entitled “The Biblical Bigfoot” has much in common with the meaning of Menehune. Both terms imply a difference and a lower state in regards to humanity. Therefore, there could be a precedent that the Menehune were considered of a lower status because the Polynesians regarded them in the same way the Hebrews regarded the Nephilim. Where the Menehune the Hawaiian equivalent to the “fallen ones?” And what occurred after contact? We see a very similar story unfolding in 5th century BC Hawaii that took

place 3000 years ago in the Middle East. There was a clash of cultures. After all, a conquering culture always makes use of the subjugated.

If the Menehune did indeed exist, then it is possible that they were forced into labor, hence the legends of their magically craftsmanship. But I tend to see it a bit differently. I believe that they were considered magical because the Polynesians came upon structures they simply could not explain. This is how mythology comes into play; it attempts to explain the unknowable. According to legend, the Menehune carried out their work after dark while no one was watching. This secrecy is seen in many magical tales, as if the magic could not occur if human eyes were intruding. Indeed, as the legend goes, one night the royal siblings snuck up and watched the thousands of Menehune at work, only to fall asleep. At sunrise, the Menehune discovered them and turned them into twin stone pillars that can be seen today in the mountains above the fishpond. Interrupted by the sun, the Menehune left two gaps in the fishpond wall. Many generations later, it is said that Chinese settlers filled the gaps to raise mullet, but the stonework that closed the gap was far inferior to that of the mystical Menehune. In my opinion the fantastical elements were added simply as part of the motif of legend-building around these mysterious little beings.

But there is indeed more pronounced magical qualities to the Menehune. Another description that has been passed down in local folklore is of the three Menehune of the forest Ainahou, situated on the northside of Halekala Crater on Maui. These three Menehune were called Ha'alulu, Molawa and Eleu. All the other Menehune living in Hawaii knew them well because they possessed very unusual powers. Ha'alulu means "to tremble" and it seemed like this little man was always cold, but his magic gift was that whenever he would start shaking, he would become invisible and could travel anywhere without being detected. Eleu in Hawaiian means "quick and nimble" and whenever Eleu moved, he was so quick that he disappeared and no one could follow him. Molowa's name means "lazy," but what most people were unaware of was that whenever he appeared to be sleeping or lazy, his magical persona became imperceptible and he would go around the island and do good deeds. But magic and the little Wildman is undoubtedly intertwined in Hawaii, so much so that the folklorist Katharine Luomala believes that the legends of the Menehune are a post-European contact mythology created by the adaptation of the term

manahune to European legends of brownies. In her paper, “The Menehune of Polynesia and Other Mythical Little People of Oceania,” Luomala does

make an educated connection with the fairy lore of Europe and that of the Hawaiian little people. But archetypes can form from convergent cultural evolution and does not necessarily need contact as a catalyst. In short, Europe and Hawaii and other places around the world may have similar mythologies simply because they experienced similar creatures. It is seeming plausible that the Wildman may be one of these creatures. The first contact with an unknown creature of the forest may have been a quasi-religious experience. Think for a moment of being confronted in the mirror of a bestial reflection of yourself. But there was undoubtedly a spiritual aspect. In a world where life and death is depended on nature, a being that seemingly pervades that world may have been seen as a spiritual conduit between man and nature. As we have seen in the persona of the Green Man of Europe, these Little Foots may have served a very similar purpose in native belief.

As we move along and cross the vastness of the Pacific Ocean, we find tales of Little Foots in North America as well. In exploring the Native folklore of the United States, I do indeed find a precedent for the spiritual aspect of the Wildman. Jeff Meldrum, in his authoritative master-work entitled *Sasquatch: Legend Meets Science*, details what sounds very much like a spiritual creature in the chapter entitled “Wildman of the Woods: Native American Traditional Knowledge.” He relates the Iroquois traditional stories of “the little people.” These creatures are still believed to be in the woods and wild places but are not seen as often because the Iroquois don’t spend as much time in the mountains as their ancestors. “Many Iroquois seem to regard both Bigfoot and ‘the little people’ as spiritual or interdimensional beings,” Meldrum explains, “who can enter or leave our physical dimension as they please, and choose to whom they present themselves. The existence of Bigfoot is taken for granted throughout Native North America and so are his powerful psychic abilities. I can’t count the number of times that I have heard elder Indian people say that Bigfoot knows when humans are searching for him and that he chooses when and to whom to make an appearance, and that his psychic powers account for his ability to elude the white man’s efforts to capture him or hunt him down. And Bigfoot is seen as one of our close relatives, the ‘great elder brother.’”

In fact, as we have seen, some researchers believe the creatures like the Menhune are a European import because of their seeming correspondence with the world of the fairy. Fairies, after all, have the reputation of being shapeshifters. One fairy in particular has the reputation of being a notoriously devious shapeshifter. He was called Puck by William Shakespeare, but in the mythology of Western Europe, he was simply a pucca. According to legend, the pucca is a deft shapeshifter, capable of projecting itself in a variety of terrifying or pleasing forms. The word used to describe fairy camouflage is “glamour.” The word is still used today to describe the makeup and other cosmetics women use to transform their appearance. Glamour is the projection onto the canvas of the mind that enables us to see them the way they want to be seen. But this should not sound or seem so magical or even unscientific. You see, there is scientific precedent for such perceptions. Let us now take a moment to consider infrasound.

The bioacoustics known as infrasound is indeed verified scientifically, commonly demonstrated by terrestrial mammals. Elephants, for example, have been shown to be able to produce infrasound, as well as rhinoceroses and giraffes. This infrasound has been proven to impact the perceptions—at least emotional perceptions—of people. Infrasound can indeed produce odd feelings in humans, thus manipulating human consciousness. According to research reported by the news network MSNBC, one study into infrasound has suggested that infrasound may cause feelings of awe or fear in humans. It also was suggested that since it is not consciously perceived, it may make people feel vaguely that odd or supernatural events are taking place. To biologically generate a sound capable of producing fear in the human mind is an excellent defense mechanism, especially in that infrasound can carry over a long range. It is my contention that if Wildmen did indeed exist, at least long enough to embroider itself into the DNA of our humanity, then the Wildman can explain creatures such as fairies, particularly in regards to the so-called Little Foots. An odd creature, fairly human in shape and form, living in the wooded and remote places left in a civilizing world, that is able to make the eyewitness feel emotions and see images that are manufactured through infrasound surely sounds plausible for the origination of fairy lore.

The names for these creatures have names on many tongues. Besides the already mentioned woodwose, there is the Etruscan Selvans, the god of the woodlands and Artio the Gaulish bear goddess, in Slavic myth these

creatures were personified as Berstuk, the evil god of the forest. The New World is no different. This land, too, has hairy covered beings of small stature which are intrinsically linked to the forests and wild places. Legends in the area of Columbia, Pennsylvania, speak of a creature called an “albatwitch.” The albatwitch is said to be about a 4 foot tall, man-like creature, which supposedly lived in wooded areas along the banks of the Susquehanna River. The creatures are named for an identifying habit. You see, their rather bizarre name is short for “apple-snitch,” as they are reputed to have a taste for apples. Legends speak of how the albatwitches would often steal apples from picnickers, often completely undetected, occasionally even throwing the fruit back at the startled people. Folk tales also record that the creatures often sat in trees, coming down only to find food, which is an interesting side-note in our quest for the Little Foot because heretofore, without exception, no other Little Foot was arboreal. Other anecdotal folklore states that the albatwitches either became extinct or were driven nearly into extinction in the later years of the nineteenth century, presumably through loss of habitat. But there are reports that continue until quite recently. One encounter relates that a man was driving during early morning hours and his headlights illuminated a small hair covered creature walking along the edge of the road. The creature walked for a bit then abruptly disappeared! Again, a magical occurrence to say the least, but because of its size, the time of day, and possible use of some sort of sonic diversion and you have the makings of an apparent magical and supernatural feat.

The Pukwudgie, which, interestingly enough, has at least a similar sounding root in its name as the European pucca, is a Native American name that translates as “creature of the forest.” The woodwose also had a similar derivation for its moniker. This Pukwudgie creature is the spitting image of our little friends, the albatwitches. The Pukwudgies are said to be small, magical inhabitants of the forests. There is a common belief that when the forests are gone, they are gone. When the forest returns, they come back. It is not an exaggeration to say that the Pukwudgies are the equivalent to the European fairy or gnome. Maybe there is something to this similar sound in name between pucca and Pukwudgie after all!

A Pukwudgie is a 2-to-3-foot-tall being from the Wampanoag folk-lore of what is present day Massachusetts. The Pukwudgies' features resemble those of a hairy human, but with enlarged noses, fingers and ears. Their hair

color is described as being a smooth grey in hue, and at times has been known to glow. In Native American lore, Pukwudgies can appear and disappear at will as they attack people or when they lure them to their deaths. They are also able to make and employ poison arrows and they can create fire at will. Could the idea of arrows be a cultural memory of finding the remains of this small hominin and its tools and various other relics, like the artifacts found in Flores that belonged to the Hobbit?

Native Americans believed that Pukwudgies were once friendly to humans, but then turned against them because of habitat conflict. Like others of its kind, these Wildmen are known to kidnap people. However, like the Menhune, these Little Foots also had a cultural capacity and were skilled in craftsmanship. It was said the Pukwudgie fabricated and used short knives and spears.

Maybe our world was once very similar to Middle Earth described in *The Hobbit*. Possibly man-like giants and Hobbits did cohabitate with *Homo sapiens* thousands of years ago and this visceral interaction with these various Wildmen left a mark in us humans that comes to us as fossilized memories. Maybe. Or possibly some remnant populations of these creatures struggle for survival in the jungles of Sumatra or in the swamps of New England. One thing is for sure—humans undoubtedly lived alongside small hairy creatures and we have never been able to shake this memory from our collective unconscious.

CHAPTER II

AFTERTHOUGHT

When asked for her opinion on the enigma of Bigfoot in a September 27, 2002, interview on *National Public Radio's* "Science Friday", the respected anthropologist Jane Goodall said "I'm sure they exist", and later said, chuckling, "Well, I'm a romantic, so I always wanted them to exist", and finally, "You know, why isn't there a body? I can't answer that, and maybe they don't exist, but I want them to."

In 2012, when asked again by the *Huffington Post*, Goodall said "I'm fascinated and would actually love them to exist." And so do I. And obviously, if you have just finished reading this survey on the subject, you do as well. I can assure you, the Wildman does indeed exist. It is part of our vernacular. It haunts the recesses of our collective unconsciousness. We need this creature in our lives as much as it needs us to continue to live. We don't need proof. We just close our eyes and it is there. Inside of us. Part of us. A vestige of our past, when we were subject to the forces of nature. The Wildman is the primitive "I." It can never be educated out of us. It is our impulsive side, the mask we wear when we want to run free and dance uninhibited in forested glades under the full moon.

In studying Bigfoot in the role of the Wildman, I ultimately end up in the exact same place I started. I see my 7-year-old self setting out after dinner on a summer afternoon, heading into the woods to look for the Wildman. Those woods that I did my first research in are now long gone,

having yielded to chainsaws and construction trucks. The pond where my friends and I caught frogs is now an apartment complex, and the woods where I was sure Bigfoot lurked is now a cable company field office, the trees replaced by huge white satellite dishes. The places of my youth are gone. Only memories remain.

I am sure Bigfoot has somehow found a way to survive as well. And a part of me wishes he is sitting somewhere reminiscing about the little boy and his friends that tried to track him down 40 years ago.

BIBLIOGRAPHY

- Beckwith, Martha (1970). *Hawaiian Mythology*. University of Ha- waii Press.
- Bourne, Geoffrey H.; Cohen, Maury (1975). *The Gentle Giants: The Gorilla Story*. G.P. Putnam's Sons.
- Branham, R Bracht and Kinney, Daniel (1997) *Introduction to Petro- nius' Satyricon*.
- Cremona, Michael A. and Richard L. Thompson. (1996). *Forbidden Archaeology: The Hidden History of the Human Race*. Bhaktivedanta Book Publishing.
- Daegling, David J. *Bigfoot Exposed: An Anthropologist Examines Amer- ica's Enduring Legend*. Altamira Press, 2004.
- Easton, M. *Illustrated Bible Dictionary*. Gantz, Timothy (1996), *Early Greek Myth*.
- Goodavage, Maria (May 24, 1996). "Hunt for Bigfoot Attracts True Believers". USA TODAY.
- Hirsch, S.R. *The Pentateuch, Genesis, Translation and Commentary*, Isaac Levy trans., Judaica Press, Ltd, Gatehead 1989, p. 288
- Jung, C.G. (1951). "Phenomenology of the Self" *The Portable Jung*.
- Jung, C.G. (1929). "The Significance of Constitution and Heredity in Psychology."
- Jung, C.G. (1951). *The Undiscovered Self*.
- Jung, C.G. (1938). "Psychology and Religion." In *CW 11: Psychol- ogy and Religion: West and East*. P.131.
- Jung, C. G. *Memories, Dreams, Reflections* (London 1983) p. 262
- Jung, C. G. *The Archetypes and the Collective Unconscious* (Lon- don 1996) p. 284
- Keneva Kunz (Translator) *The Saga of Erik the Red, in The Saga of Icelanders*, Penguin Books, New York, 2001
- Knight, Jan (1980). *A-Z of ghosts and supernatural*. Pepper Press.
- Lindow, John (1978). *Swedish Folktales and Legends*. University of California Press.
- Luomala, Katharine (1951): "The Menhune of Polynesia and Other Mythical Little People of Oceania". *Bernice P. Bishop Museum Bulletin Vol. 203*; Kraus Reprint, Millwood, N.Y., 1986
- Martyr, Debbie (2003-10-01). "The Other Orang". BBC Wildlife. Ar- chived from the original on 20 September 2016.
- Meldrum, Jeff (2007). *Sasquatch: Legend Meets Science*. Macmillan
- Metzger & Coogan (1993). *Oxford Companion to the Bible*, pp. 191–2. Morison, Eliot Samuel. *The European Discovery of America*. Oxford, 1971
- MSNBC.com
- Narváez, Peter (1997). *The Good People: New Fairylore Essays* (The pages referenced are from a paper by Alan Bruford entitled "Trolls, Hillfolk, Finns, and Picts: The Identity of the Good Neighbors in Orkney and Shetland"). University Press of Kentucky.
- Rincon, Paul (2010). "Neanderthal genes 'survive in us'". BBC News. Roosevelt, Theodore. *The Wilderness Hunter*. 1892.
- Smith, Charles A. (1924-11-09). "Reported Find of Missing Link Will Be Probed". *Nevada State Journal*.
- Whorf, Benjamin (1956), Carroll, John B., ed., *Language, Thought, and Reality: Selected Writings of Benjamin Lee Whorf*, MIT Press.
- Yamamoto, Dorothy (2000). *The Boundaries of the Human in Medieval English Literature*. Oxford.

Thanks to Dave Cavill who makes me look like I know what I am doing.

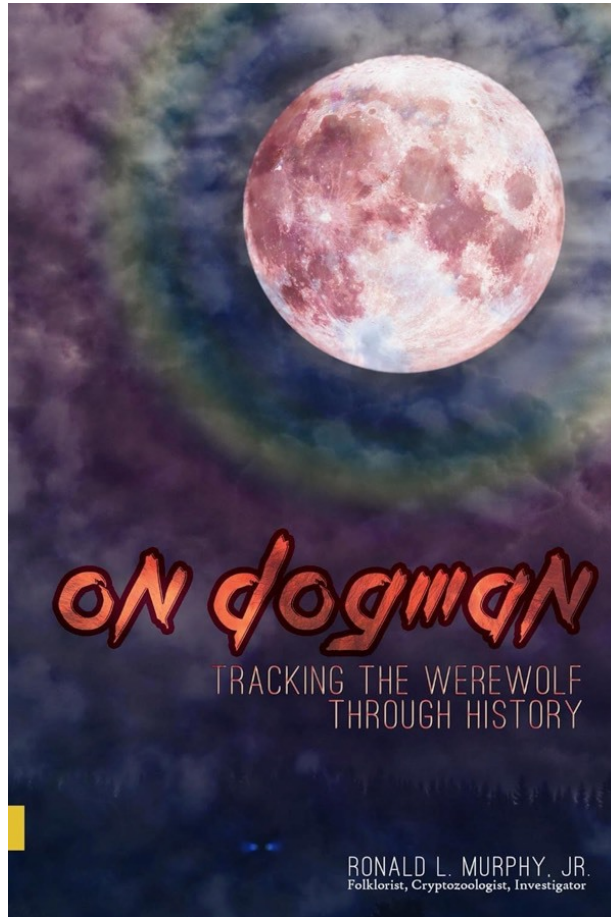
ABOUT THE AUTHOR



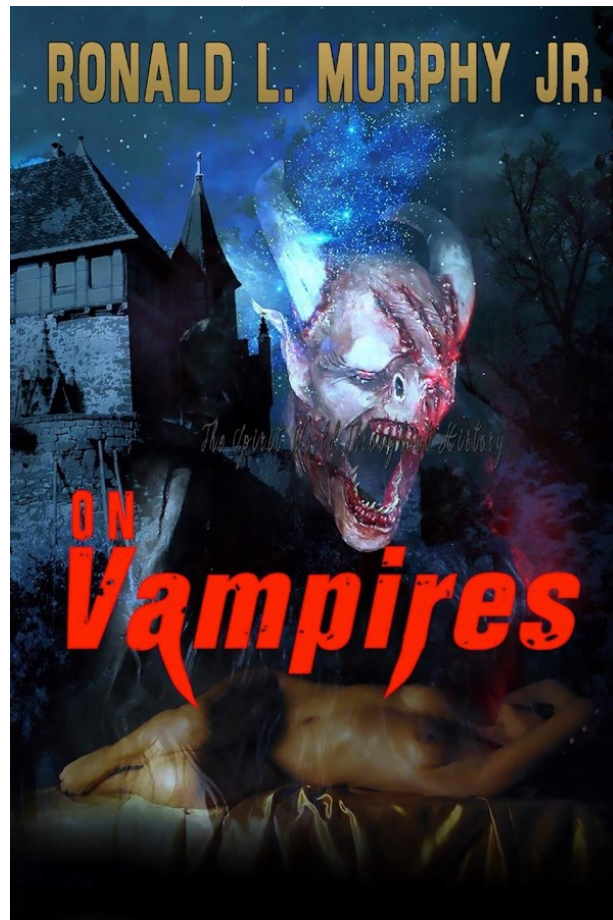
Ron Murphy has been investigating the stuff of nightmares for over 30 years. He has investigated the things that go bump in the night and meticulously researched the historical and psychological context of myths and legends from around the world. Mr. Murphy seeks to uncover the archetypal precedent for the monsters that haunt our collective thoughts.

ron-cryptoguru.com

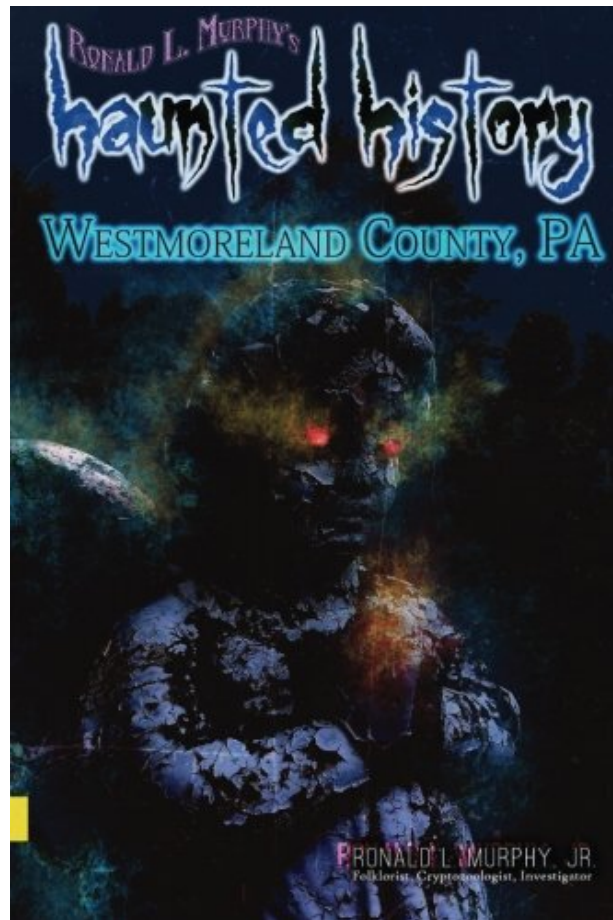
ALSO BY RONALD L MURPHY JR



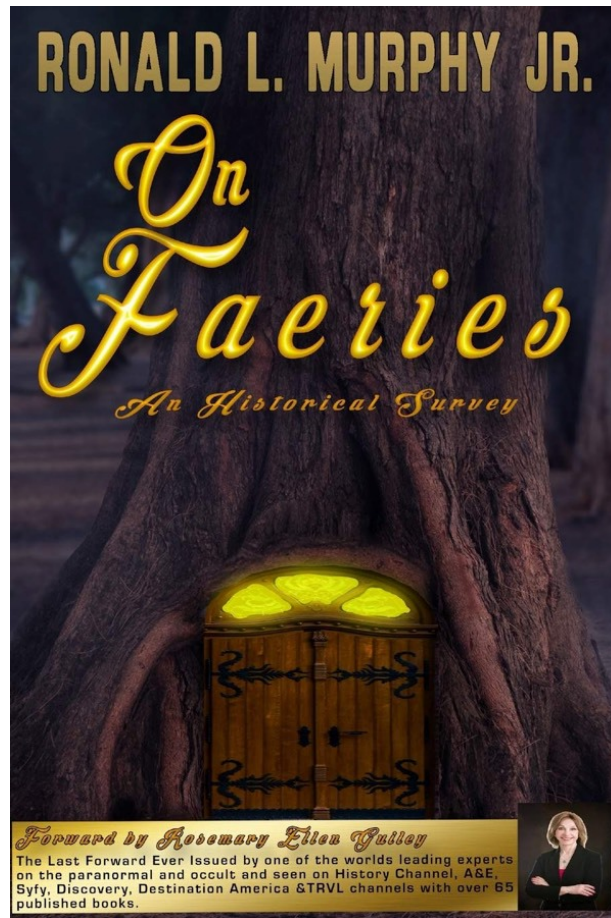
On Dogman - Tracking the Werewolf through History



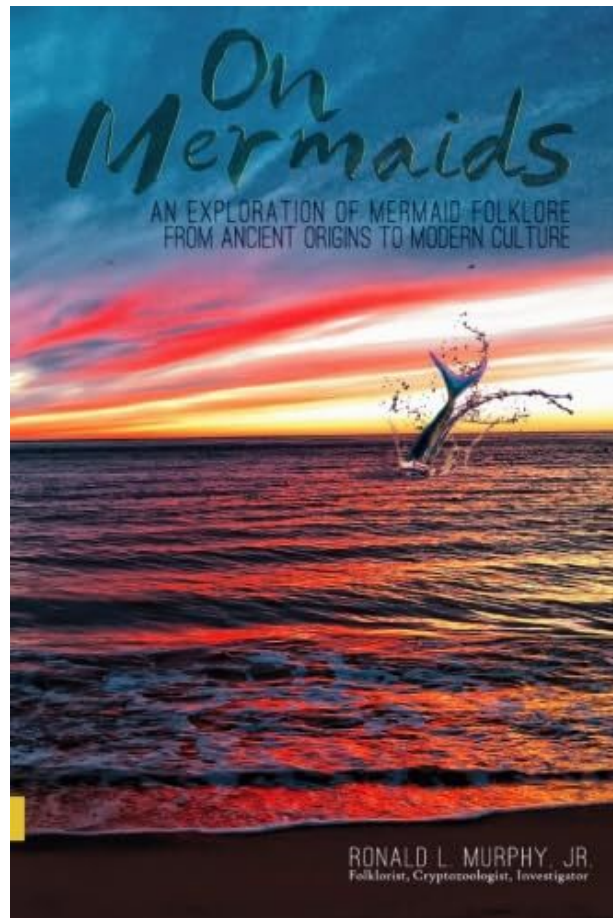
On Vampires - a Historical Occult and Paranormal Perspective



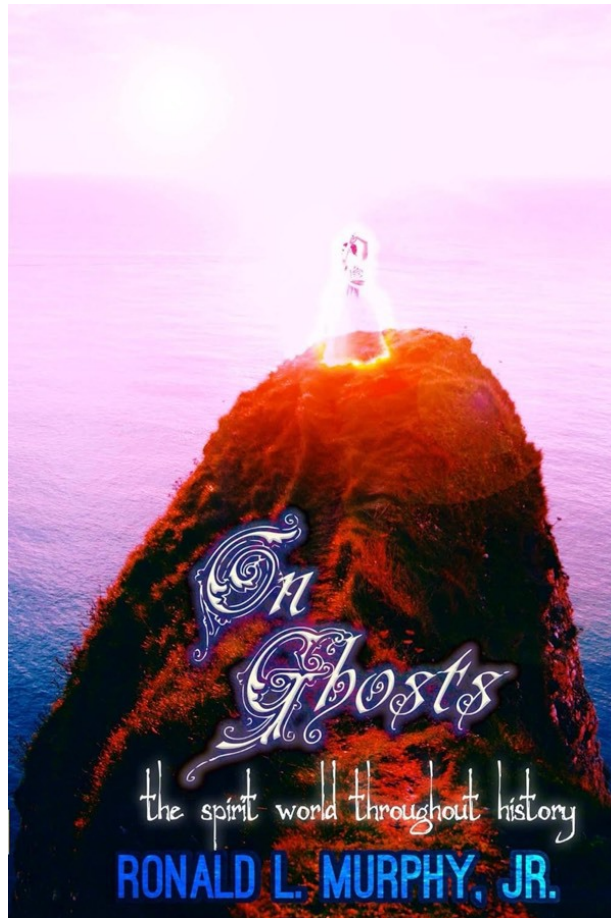
Haunted History of Westmoreland County



On Faeries - An historical survey



On Mermaids



On Ghosts - the Spirit World Throughout History